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Volumes

JOSY

Canadaink

Spring
1920

Issued
Occasionally
by the
Canada
Printing
Ink Co. Limited
Toronto.



**“Dost thou value
Life? Then
squander not thy
time, since that’s
the stuff that life
is made of.”**

—B. Franklin

Inks used on this cover:

Orange No. 12777
Light Olive No. 12778
Olive Green No. 3

CANADA INK

*Being issued occasionally by the CANADA
PRINTING INK CO. LIMITED, TORONTO, for
passing along items of interest to the pressroom*

Vol. 1

MARCH—MAY, 1920

No. 1

TO-MORROW

LONG ago a wise man said "To-morrow is but the sum of many to-days." The prudent business man, now, as perhaps never before, finds it necessary to read aright the signs of to-day so as to shape his course for the future. In no line of business is this policy more needed than in the printing business. The rapidly advancing costs of all materials with which the printer works should impress upon him the necessity of carefully watching every step in the progress of the printed page, so as to minimize the danger of spoilage and to increase his quality in keeping with his increased investment. Ever remembering that "Vigilance is the price of safety" and that upon this motto depends his profits, he must insist upon carefulness in all the mechanical departments. With increased wages paid to his workman, in addition to advancing prices of all paper stocks, the printer of to-day faces a problem never before encountered in the history of the business. The "hit or miss" policy of few years ago is being replaced by one of accuracy and knowledge and to these must be added caution and foresight in his purchases of necessary materials. He must anticipate his customers needs as never before—be his mentor and guide to all the latest business-bringing and business-developing ideas; understand the

harmony of colors and their application to their different uses; see that perfect uniformity exists between type, paper, illustrations, Inks. And to this printer—and to none other—who has foreseen all these things and shaped his course accordingly, will come success.

• • •

TO many pressmen, some of the items in this issue, or those to follow, may seem like superfluous information, and we simply wish to remind you, that if at times we appear to be trying to tell you something which you already know, take it kindly and say to yourself that it was written for "the other fellow." We do not suggest that you miss reading part of the booklet on that account, for it may pay to dig through a great deal of sand to locate a little gem of help.

We expect from time to time to talk about some of the little things that sometimes catch the pressman unawares. We shall endeavor to avoid criticism, except it be of constructive or sympathetic sort, but we want to talk about things in a way which will be helpful to "the other fellow." There are certain things that come to our attention as the result of an actual experience in some pressroom, and the fact that someone has been "tripped up" is sufficient justification for calling them to your attention. You will find under the heading of "The Day's Work" in this issue some of these actual experiences.

• • •

NEW rollers should always be carefully and evenly set. In dry weather, Rollers will shrink, slightly, and in damp weather they swell. Proper setting produces proper Inking and lengthens the life of the Roller.

WHEN you have a job that you have real hard cash tied up in—a job that has absorbed high priced labor, expensive illustrations, and the highest grade of stock, is it worth while risking poor Ink on it? Is it not just as important that you should have the very highest quality of Ink that can be secured in order that your finished product should be high grade throughout? Many a job has been reduced in quality because of an apparent saving in the price of Ink used.

• • •

OUR INSERT

THINKING back, only a few years, one cannot but be impressed with the growing use of color in advertising, and this growth is perhaps most noticeable in the use of three and four color process work, especially in magazines and catalogues. The use of process colors falls naturally into two classes, each with its own problems, and special treatment. First there is the color form designed to attract the reader and to create perhaps unconsciously, a favorable impression to the message or goods of the advertiser. This is the type mostly found in the color work of the magazines. The other class is used where a representation or picture, or reproduction of the goods advertised is required, and in this class, accuracy of reproduction is one of the essentials. This type of color work is perhaps the most exacting and is the work usually handled in the high grade catalogue. But the demand is growing so rapidly that a great many printers, if not already handling process reproductions may be called upon in the near future to give the subject a real try-out.

Inks for three and four-color work must of course be "just right" and a knowledge of their requirements has appealed to us so strongly that we have taken more than ordinary care in making Inks for this work.

They must possess strength to produce the proper shades of greens, purples and browns, and delicacy of color for the pink, light blue, buff, and grey shades. A study of the insert will reveal a combination of strong and delicate colors combined with clean printing qualities.

We carry in stock a range of shades in each of the colors that enables us to match quickly and accurately the Inks used by any engraver in pulling up progress proofs. In a great many cases it is necessary for us to justify the color to the printers requirements. Frequently engravers will pull up progressives that show more Ink than the printer can possibly run without offsetting. In these cases we supply Inks that are sufficiently stronger in color to enable the pressman to get the shade required without having to flood the form with Ink. At other times we are called upon to justify the colors to a different shade of paper and obtain similar results.

We have prepared a small set of samples showing the range of Process Colors which we carry in stock, and which we will gladly send to anyone requesting it.

The Inks used on the insert were:

Process Yellow No. 384 Process Blue No. 4844

Process Red No. 385 Process Black No. 4480

• • •

ONE Roller that melts on the press may spoil three or four other good Rollers. If Ink does not carry to end of the Rollers, a few drops of oil will prevent overheating. Rollers should never be allowed to run "dry" on the press.

• • •

GOOD pads can be made by using our flexible Padding Gum. It is carried in stock in White, Red and Clear colors, and in 1, 5, 10, 25 and 50 lb. cans.



OUR EXPORT TRADE IS VITAL BUY VICTORY BONDS

The increasing demand for three, and four-color process work has developed a very high standard of treatment. Above are specimens.



**BUY
VICTORY BONDS**

**FOR
INDUSTRIAL
EXPANSION**

Printers entrusting their Process Ink wants to us will be assured of the highest quality. See article headed "Our Insert."

CANADA PRINTING INK
CO., LIMITED, TORONTO

DOCTOR QUACK

ONCE upon a time—before the newspaper put the lid on patent medicine advertising, we used to read of the magic “Cure-All” dope of the famous Doctor Quack. We remember that it was good for indigestion, gout, sciatica, kidney or liver complaint, weak back, aching bones—could be taken internally or applied externally, nothing better for man or beast—guaranteed to remove warts, corns, bunions, ingrown toe-nails and all moles or blemishes on the face or neck—and contained nothing more harmful than poison. Oh! but he was a dandy. For years now we have heard so little of him, that I thought he was dead, but he isn’t, for I have just been reading another of his advertisements. I am sure it must be the same old chap although he has a new cure. He is now advertising especially to printers—I was just going to say newspapers—and tells of the magic of his “Dope-All” and it is almost as good reading as the “Cure-All” stuff used to be, before the newspapers cut it out. Here is a quotation from the advertisement—“Saves from 10 to 25% on Ink bills—Makes half-tone, type and rule forms print 100% better.” Think of it,—say if the boss gets wise to this, he might come down some morning, and fire the whole pressroom staff and give “Dope-All” the job. There surely must be something wrong, either the Ink-makers are delivering pretty poor stuff, or the pressmen are not on the job, or the advertiser is just the same old prevaricating optimist.

• • •

ROLLERS should not be stored against damp walls where they can absorb moisture, nor in direct sunshine. In hot weather Rollers in racks should be turned over occasionally to prevent sagging.

Purple Lake is a splendid color for Easter printing.

"The Day's Work"

(Gathered from recent experiences and told for the benefit of the other fellow).

A PRINTER with a long run of labels in Yellow, Blue and Red, wishes to use a yellow paper and make two printings instead of three. Can he do it? He sends us a sample of the stock together with the sketch showing the colors desired. We tested out the colors, and advised him that particular shade of Blue as shown in sketch cannot be obtained on the yellow stock submitted, without running it through the press twice, as the paper throws a green cast into the Blue.

Customer has a fashion catalogue to run in Black and two shades of Blue. Wants to know if we can make transparent shades of Blue so that he can run the Black first, and avoid making key form sheets, effecting a saving in time, and ensuring a better register. Yes, we can match them up in transparent inks.

Another customer wrote us that he got a Special Green from us, and complained because the "shade varies, and it dries too rapidly." Three samples were submitted—one a label on coated litho. stock, the other on a box-board for a carton, and the third on a hard finished card evidently for window display. Each stock showed the Green a different shade, the box-board being very much darker, since owing to its soft and rough surface it would take a greater quantity of ink than either of the other surfaces. Ink on the coated litho. sheet hard and dry, while on the heavy card with the greasy surface it could still be wiped off. What can he do? In this particular case, it would pay to have Ink made specially for each of the three kinds of stock. Usually the printer can add sufficient Dryer to an Ink when he gets an unusually hard paper to print on. The Ink for the box-board will have to be

made lighter in color, so that with the extra quantity of Ink carried it will match up to the Ink on the label. Teamwork between Ink-maker and pressman will generally win out.

On a long run of Alkali Blue, a printer got stuck,—got so badly stuck that even the choicest language outside the dictionary didn't help him out. "In spite of everything he could do, the Ink would fill up the cuts so badly that he couldn't run a hundred sheets without washing out the cuts, and at best couldn't get 500 an hour off the press. My, but it was bad, and was costing double the amount that was quoted for the job." He sent for one of our men, to enquire if we could help him out. We were willing to try. We did try, and the first lot of Ink got the job running smoothly. Color is better, Ink doesn't fill, press hitting up a profitable production, and lastly, he is giving his customer a good job.

• • •

DI XIE Black can usually be left on the press over night without drying on the plate or Rollers.

• • •

THREE are four things that will cause a printed sheet to look mottled or spotty.

- 1—The paper may be to blame.
- 2—The Ink may not be suitable.
- 3—Too much Ink may be used.
- 4—Ink may be squeezed into the paper.

When you find a job on the press with this mottled appearance, the first thing to make sure of is that there is neither too much Ink nor too much impression. Sometimes it is necessary to carry a very full body of Ink to get the desired color; but the better cure is to have the Ink made stronger in color, which can usually be done by the Ink-maker if the job is a large or important one.

"The Noon Hour"

A CERTAIN man had been dining well but not too wisely, and as he was staggering along homewards, a friend met him and suggested that perhaps he would be better if he were to sit quietly in a picture show for a time. They accordingly went in together, and in a little while the friend found the inebriated one sobbing quietly to himself, although the picture then flickering across the screen was certainly not a pathetic one. "What's the matter?" he hissed. "Why can't you sit quiet and look at the picture?" "Sno good ol' man," sobbed the other. "I've gone stone deaf. I can't hear a single word they're saying."

• • •
"DOPE"

"Take printer's Ink and brains,
And mix them well;
Then let the finished job
Its story tell."

"For Ink and type alone
Are not enough
Mix in the brains, and then
Turn out the stuff."

—G. W. Tuttle

• • •

THE CRANIAL THESAURUS

The judge asked the witness, "Where were you hurt?"
And the witness replied in this language so pert:
"I was drummed on the dome," and "rammed on the bean,"
"I was tapped on the conk," and "slammed on my scene,"
"I was biffed on the bealer," and "wiffed on the skull,"
"I was bumped on the coco," and "ripped on my hull."

"I was cracked on the cranium," and "nailed on the nut,"
"I was slugged on the belfry," and "bowled on my hut,"
"I was lammed on my peak," and "knocked on the knob,"
"I was dinged on the brain box," and "pealed on the cob,"
The judge roared at the witness, "What's wrong with your head?"
"I WAS HIT ON THE HEAD, YOUR HONOR," he said.

—Theodore Sharpe

A good quality low-priced Book Ink
with a wide range of usefulness

Dixie Black

at —

30c. in 5-lb. tins
or larger

35c. in 1-lb. tins

**Canada Printing Ink Co.
Limited**

**15 Duncan Street
TORONTO**

MAIL ORDERS

4—Points—4

That every Printer
should carefully con-
sider when buying
his Inks and Rollers.

Dependability

in Service

Reliability

of Firm

Quality

of Goods

Price



Canada Printing Ink Co.
Limited

15 Duncan Street
TORONTO

MAIL ORDERS

Canadaink

Summer
1920

Issued
Occasionally
by the
Canada
Printing
Ink Co. Limited
Toronto.



If you
want to
be happy
—practise

Dr. F. Crane

CANADA PRINTING INK CO. LIMITED

CANADA INK

Being issued occasionally by the CANADA PRINTING INK Co. LIMITED, TORONTO, for passing along items of interest to the pressroom

Vol. 1

JUNE—AUGUST, 1920

No. 2

WE celebrate our fortieth anniversary this year. The next issue of "Canadaink" will be dedicated our Fortieth Anniversary Number.

• • •

BILL says—"Buying cheap ink to save money is like stopping the clock to save time."

• • •

THIS is the Summer Roller Season. You may have your Rollers properly covered with Summer Composition, or take a chance on having your plant tied up for several days waiting to have Rollers made, or for the return of cooler weather. Care in handling, storing, and watchfulness in running will prevent most Roller trouble if Rollers of Summer Composition are made in good time.

• • •

AT the present time, the only cloud in the horizon of the printing, publishing and paper box business appears to be the shortage of paper. The trade as a whole are enjoying an era of unprecedented volume in business. The paper shortage has not so far caused more than temporary inconvenience, but if the demand for printing continues at its present rate the situation before the end of the year may be embarrassing, rather than inconvenient.

ABOUT PRICES

WHERE is the peak of high prices? Even the old reliable "Want Ad." has failed to reveal its whereabouts. It is like the end of the rainbow, just moving off a little further, as you seem to be approaching where it was. It is constantly easier to believe that there must be nothing less than a pot of gold at its foot.

One thing is certain—we haven't caught up with it yet, and the prospects for catching up in this year of grace 1920 look very meagre indeed. On every hand we hear the same stories, of delayed shipments, of shortage of materials, of demand in excess of supply, of mounting costs, to say nothing of that ubiquitous bugaboo—higher taxes, and while these conditions exist reduction in prices would seem to be a forlorn hope.

At the present time, in many lines the situation is more acute than during the war period. The restraints of the five years of war, now somewhat released; the normal expansion, together with the needs of reconstruction the world over, have placed a super-normal demand upon production, which cannot be met in the period of a few months.

The printing trades generally are working to capacity, and are handicapped more by the shortage of paper than by high prices.

Perhaps in no commodity have prices been advanced a smaller percentage than in Printing Ink, and this in face of what was expected at the outbreak of the war, to be one of the items about which there was great concern.

The expected decline in Color prices at the conclusion of the war did not materialize, but even higher prices has been the rule, while Oils, Varnishes

and Dryers have been going up steadily in price until they now stand at their highest point. Adjustments in Printing Ink prices which should have been made some time ago, must be made now, and these adjustments will carry with them recent advances in cost as well as former ones which have been deferred, and this advance will have to be general, including even the Black Inks. Even with the maximum of advance, Ink prices will still be behind the average procession of prices, and still one of the minor items in cost on most jobs.

• • •

CONSULT THE INKMAKER

INKS are made for printing on every known surface and material, including every kind of paper and board, coated and plain, animal and paper parchments, fabrics and celluloid, &c. Inks are manufactured by the makers not only to suit the different requirements of these surfaces, but also for the different classes of machines used. Thus, where possible, printers should draw the inkmaker's attention to the class of paper or board to be used on the job and the class of machine the job is to be worked on. If this course be adopted, many of the troubles experienced by using inks which are probably unsuitable for the particular conditions under which they are working would be avoided.

• • •

TRACING Paper Black 10055, is the proper Ink to use on Tracing Cloth, such as is used by architects and mechanical engineers for drawings, that must be weather proof. It is about the only Ink that will stick to a surface even worse than glass to print on.

THE SONG OF THE ROLLER

I, am the Printers Roller—
The pass-word to good printing—
The wizard of the printing press.
Harnessed
Like a slave in the galleys,
Geared
To the revolutions of the world,
With the speed of an express train,
I am driven
Under the lashings of an inky rider
To meet the massed array
Of onrushing types and cuts.
I pick up the clinging Ink,
Roll it
To a film of silken fineness,
And with a touch
As delicate as a mother's caress,
Spread it
On the willing upturned faces of the type,
Over solids, lines and dots
Until all has been tended.
In constant repetition and hurry,
My life is spent
In serving others, without praise.
When my season is past
And my life's work is ended,
I am laid aside without regret.
Yet my constitution is sensitive,
Tender in youth, and
Rheumatic in maturity.
Strength,
Firmness and vitality
Are the virtues of my birth.
Endurance and wear
Are the warrants of my worth.

THE FABLE OF THE WISE PRINTER

ONCE upon a Time there was a Printer who had a Hard Time to Get Ahead. He saw that the Maker of Stoves and the Weaver of Carpets had Wads of Kale and Flitted About in Gasoline Chariots. And he said,—“I’m Just as Smart as These Birds, Yet I’m always Hard Up. How is It?” So he Dug up some Information and Found out they had a System which told Them the Difference between Cost Price and Selling Price. And it was “SOME” Difference. So He got Wise, and Now his Speed Wagon is just as Good as Anybody’s—and a Prominent Architect is Working on Plans for a New Office.

Some Printers still say: “It Can’t be Done.”

• • •

ELECTRO-NEUTER is a preparation to resist and overcome static electricity in paper. Where electricity occurs the tympan should be rubbed over with Electro-Neuter. Strippers, fly-sticks or steel plate on feed board should also be rubbed with Electro-Neuter should electricity appear there. In bad cases the tympan will require occasional applications to keep the electricity down. Our Electro-Neuter will not make the tympan or make-ready soft or spongy. It is put up in pint, quart and gallon cans.

• • •

ROLLERS become “sticky” when they absorb moisture. A “dry bath” of powdered Magnesia or French Chalk helps to dry out surface moisture, and can be applied as frequently as desired without damage to Roller surface.

• • •

What BLACK thing is there, that is RED when it’s GREEN ? The black raspberry.

A SPECIAL INK FORMULA

ARE you aware of the painstaking care involved in making up a Special Ink, in order that it may fill the requirements of the printer? Customer B sends us a sample of Orange to match. He requires 10 lbs. to work a solid block on M.F. book paper, and wants it made so that Black will print over it. Here is a sample formula which we may register under number 99,999:

17.....	4
6343.....	3
Lt. Carnation.....	1½
Gold. Yellow.....	1½
B.....	¼
Eng. Paste Dryer.....	¼

The Orange sample goes first to the Superintendent's Office, where a small test is made to judge proportions of various ingredients required. In small quantities, we use Inks for mixing purposes that are all ready ground, but for large orders, the Ink will be made direct from the pigment colors. The superintendent writes out a formula, very much like a druggist would, and hands it to one of his ink men to make up. The first reading of the formula may call for only 1 of Lt. Carnation and $\frac{1}{2}$ of Golden Yellow. The Ink mixer takes the formula, and carefully weighs out 4 lbs. of No. 17 Orange Lake, 3 lbs. Red No. 6343, with the quantity of Lt. Carnation and Golden Yellow. He runs it through his mill a couple of times to have it thoroughly mixed, and then takes a sample back to the superintendent for "matching." The Color may not be right, he is told to add $\frac{1}{4}$ of Lt. Carnation and $\frac{1}{2}$ of Golden Yellow. He adds the extra colors, and returns for a second "matching." This time it is very close but will stand a touch more Yellow, so

The Conundrum of the Ages

MY mind confronts a riddle,
Whenever I take note,
Of the fishing tales of fellows,
When hard luck got their goat.

MY sleep's upset by anxious doubt,
Since I have heard the tales,

I'M in a fearful quandary,
What can a fellow do,
When every friend will swear on oath,
“A monstrous fish slipped through”.

NOW who can solve my problem,
And grant my lifelong wish,
“Are fishermen all big liars?”
“Or do only liars fish?”

Theodore Sharpe

another $\frac{1}{4}$ of Yellow is added. But the superintendent knows that 6343 Red is too stiff for an M.F. Book, and he adds $\frac{1}{4}$ of B Varnish to soften it and $\frac{1}{4}$ of English Paste Dryer to make sure that it will print and dry on a solid block without offsetting. The formula is now complete. A proof is pulled up on the stock to be used, the Ink put up, banded, labelled and shipped.

There is neither magic nor mystery in mixing Inks, and it is no more difficult than writing out a prescription such as a doctor might make for a patient, but the Superintendent must know his colors and know from experience how much Varnish or Dryer and what kind or grade to use to get certain results under specified conditions.

Customer B gets his form running nicely when he finds that he has not ordered enough Ink and that it will take another 3 lbs. to complete the run. All he needs to do now, is to send us an order for 3 lbs. Special Orange No. 99,999. The order goes through, and the superintendent turns up his formula, notes that it makes 10 lbs. of Ink, then works out a new formula calling for three-tenths of each of items used in the mixing. The new formula will have to be made and examined just as carefully as the first, for the new Ink must be exactly the same in every particular as the first order.

We handle from twenty to fifty different special Inks daily in addition to the run of "Stock" formulae, and it is a very rare thing to have an Ink return for alteration. As Inks vary in shade on different grades of paper, it is always best to submit a sample of the paper with a description of the class of work, when ordering an Ink to be "Matched up."



A VERY common error that many printers make, is in the belief that any shade of Red will look well in combination with Black. A deep bluish or purple shade of Red, or a Rose Lake will generally give a poor effect. The better ones to use are the Scarlet or Vermillion shades of Red and the bright shades of Orange.

• • •

IN sending in an order recently, one of our old customers who has a habit of doing some tasty printing added a pleasing paragraph to his letter—"We are very much pleased with the Dominion Black. It sustains its reputation of long ago admirably." For those who do not know Dominion Black, we suggest that you use it when you have a fine job requiring a nice Black with a soft blue tone.

• • •

IN making Tint Inks use a good grade of Tinting White, which should only be purchased with great care, as White is one of the Inks that can be made from a great variety of materials, many of which are injurious to plates, and of poor working qualities. Care should also be taken with the Colors used. Colors such as Rose, Geranium, Scarlet, Blue or Green Lake, and many other brilliant colors are fugitive and sensitive to light, and should not be used on printing which is to be exposed to strong lights.

It is a pretty safe rule to add Dryer to any Ink that has to be worked on a "green" stock.

ONE of our customers took us rather by surprise recently, here is a quotation from the letter: "The last lot of Extra News Ink shipped is too oily and clogs up the type as shown by the printed circular attached. Please keep away from this fault on the 50 lb tin for shipment as per order enclosed." Attached to the letter was a four page program on hard finish, medium weight cover stock. The surprise was that News Ink would print as well as it did. Of course a much better grade of Ink should have been used on a hard surface paper.

• • •

I was passing a store window some time ago and watched the storekeeper placing some beautiful window display cards in his window. Passing along a month later, I was surprised to see the same card still in the window. It had evidently been a good selling proposition, showing as it did a fine three color process picture of the goods advertised, but on looking at it this time I noticed that at least some of the attractiveness had faded. The Red Ink on the picture had apparently left for parts unknown. Upon making enquiries I discovered that the job was an "imported" one, so that neither Canadian printer nor Ink maker was in any way to blame. However, it might be well to note for future reference that Process Inks as a rule are not sufficiently permanent to be used for label or display work. Inks of sufficient permanency can be supplied, but the wise thing to do is to consult the Ink maker first.

• • •

BILL says:—"A great many printers should spend more time getting quality and less in cutting prices.

"The Noon Hour"

THE new curate was to preach his first sermon, so naturally he was very desirous of looking his best. Arriving at the vestry, he found to his chagrin that it contained no mirror, so seeking the sexton, an old Scotsman, he asked in low and nervous tones, "Er, James, can I—that is, do you think you could get me a glass?" With a shake of his head, James disappeared, returning in a few minutes carrying something under his coat. Withdrawing his hand he brought to light a large black bottle which he presented to the curate, saying at the same time, "Ye maunna let on about it, for I got it as a special favor, an' wadna hae got it at al' if I hadna told 'em it wis for you."

• • •

HOUSE AND HOME

A house is built of bricks and stones,
 of sills and posts and piers;
But a home is built of loving deeds
 that stand a thousand years.
A house, though but an humble cot,
 within its walls may hold
A home of priceless beauty, rich in
 Love's eternal gold.

—Nixon Waterman.

• • •

COULD ONLY STAND SO MUCH

IN a crowded omnibus a stout woman vainly endeavored to get her fare out of the pocket of her cloak, which was tightly buttoned as a precaution against pickpockets.

After she had been working in vain for some minutes, a gentleman seated on her right said, "Please allow me to pay your fare."

The lady declined with some asperity, and recommenced her attacks on the pocket.

After these had continued for some little time her fellow-passenger said, "You really must let me pay your fare. You have already undone my braces three times, and I cannot stand it any longer."

AT a marriage ceremony in Japan neither the bride nor the bridegroom wears any clothing of a purple color lest their marriage should be soon dissolved, purple being a color most liable to fade.

• • •

Amotorist touring in a western state got stalled in a tenacious mudhole. While making a vain attempt to escape, a boy appeared with a team of horses.

"Haul you out, mister?"

"How much do you want?"

"Three dollars."

After a long and fruitless argument the motorist was pulled to dry land.

After handing over the money the motorist said:

"Do you haul many cars out in a day?"

"I have pulled out twelve to-day."

"Do you work nights, too?"

"Yes, at night I haul water for the mudhole."

• • •

AN inexperienced young divine was officiating at his first funeral. Desiring to ask the congregation to step up and view the remains, in his nervousness he worded the invitation in this way:

"And now, dear friends, will you kindly pass round the bier."

Over all those drawn, gloomy faces in that vast edifice there spread such a look of mild, peaceful, happy expectation that the young clergyman, perceiving the error he had made, almost broke down.

• • •

NO goods secured abroad are cheap that take the place of our own labor and raw material. Spend your money at home and help yourself.

• • •

OUR rulers will best promote the improvement of the nation by strictly confining themselves to their legitimate duties, by leaving capital to find its lucrative course, commodities their fair price, industry and intelligence their natural reward, idleness and folly their natural punishment, by preserving peace, by protecting property, by diminishing the price of law, and by observing economy in every department of the state. Let the government do this, the people will assuredly do the rest.—*Lord Macauley, 1830*

ABOUT ROLLERS

GLUE and Glycerine are the chief raw materials entering into Printers' Roller Composition. We use only the highest qualities to ensure a tough, resilient composition.

• • •

WHEN ordering Rollers, printers should send to the Roller maker the actual diameter of the Rollers required. We take great care to have Rollers made to correct size.

• • •

OUR first inspection is to see that Roller cores are straight, then to prepare the core to hold the composition, and prevent it breaking away. Examination of the finished Roller to see that it is in perfect condition is made before shipping.

• • •

THE Roller maker's concern is to see that the Summer Roller is hard enough to stand the summer weather, and yet not too hard for perfect inking and long life. Our experience is at your service.

• • •

THE time required for the proper seasoning of Rollers depends entirely upon weather conditions. When the weather is cool, and dry atmospheric conditions prevail, Rollers will acquire a tough surface or face in a few days, but during damp or humid weather they will absorb moisture instead of seasoning. A Roller that is sticky to the touch is not seasoned. Rollers that are used before they are properly seasoned cannot give the best service. Rush orders for Rollers will be given prompt attention. Emergency may demand, but Prudence will order Rollers early.



WHEN you consider
the high cost of
Pressroom delays,
and spoiled work
you instinctively
consider the low
cost of **Our Inks**
and **Service.**—

Mail Orders



**Canada Printing Ink Co.
LIMITED**

**15 Duncan Street
TORONTO**

Get Your
SUMMER
ROLLERS
NOW
It will pay you!

When Rollers are shipped
in, they should be en-
closed in boxes suitable
for their return.

Canada Printing Ink Co.
Limited
15 Duncan Street
TORONTO

Canadaink

Autumn
1920

—
Fortieth
Anniversary
Number

Issued
Occasionally
by the
Canada
Printing
Ink Co. Limited
Toronto.



*Enthusiasm
is the Spice
of Business*



CANADA PRINTING INK CO. LIMITED
TORONTO

PRESSROOM SPECIALTIES

LIQUID DRYER

Best to use where glossy finish is desired.

PASTE DRYER

Best to use where colors are superimposed.

REDUCING VARNISH

Will not injure the finest colors.

TINTOL REDUCER No. 5416

Stops ink picking without reducing ink body.

NON-DRY-ON

To prevent ink drying on rollers or plate when press is left standing.

INK SOLVENT

For cleaning hardened ink from cuts or type.

ELECTRO NEUTER

Keeps down static electricity when rubbed on tympan and fly sticks.

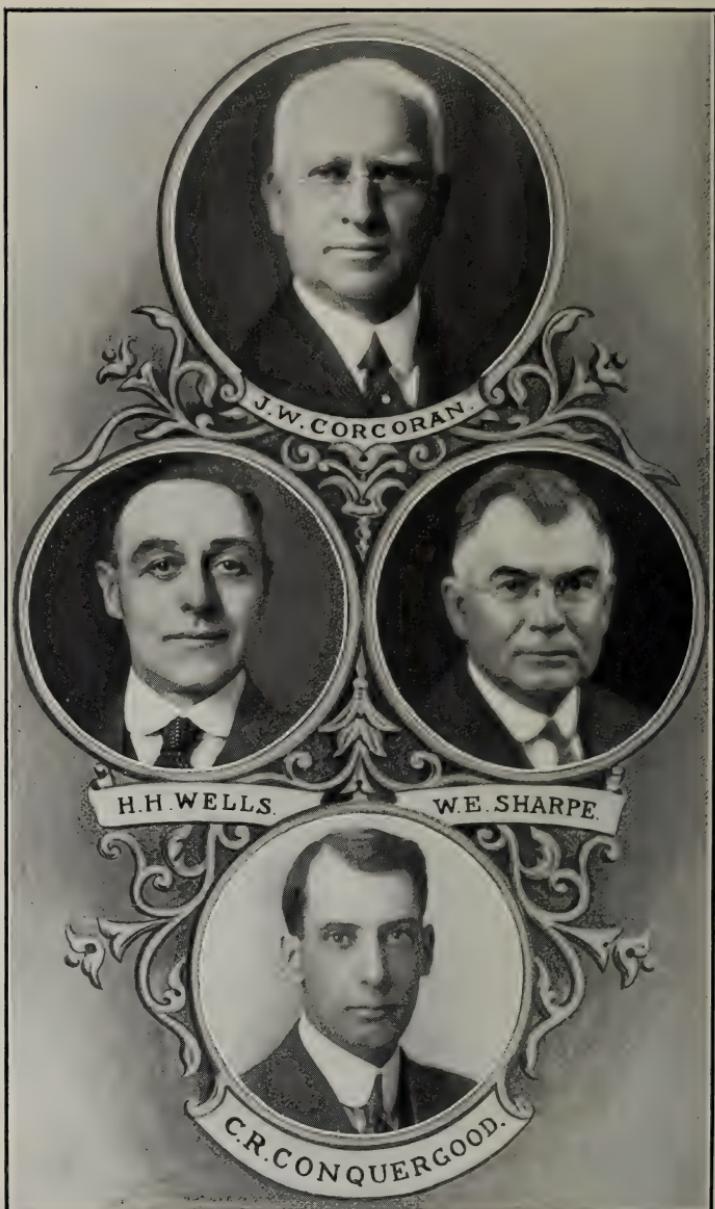
INKOTINE

Adds body to ink when too thin.

Write for Information and Prices

**Canada Printing Ink Co.
LIMITED**

**15 Duncan Street
TORONTO**



J.W. CORCORAN

H.H. WELLS.

W.E. SHARPE.

C.R. CONQUERGOOD.

CANADAINK

*Being issued occasionally by the CANADA
PRINTING INK CO. LIMITED, TORONTO, for
passing along items of interest to the pressroom*

Vol. 1 SEPTEMBER—NOVEMBER, 1920 No. 3

WITH this issue of "Canadaink" we mark our fortieth anniversary. The past year has been one of the most pleasant of them all. We appreciate every one of our many splendid customers, and we face a new decade in which we hope by fair dealing, quality and service to continue and extend our best business relationships.

FORTY years seems a long time to look ahead, but looking backward it does not seem so great a stretch, yet the story of "Alice in Wonderland" is little more wonderful than the story of the advancements made in the printing and allied trades in the past forty years.

CANADA has again been blessed with a bountiful harvest, and from the Atlantic to the Pacific, the prosperity of many other lines of endeavor is secured, because the Canadian harvest has not failed. If there is a cloud on our horizon to disturb a goodly measure of the comforts of life to every Canadian citizen, it will be because of the failure of men, and the agencies they control. Most of our misfortunes are ones which we bring upon ourselves, either by doing those things which should be left undone or by leaving undone those things which ought to have been done.

THEN AND NOW



HE story of the Canada Printing Ink Co. Limited, runs concurrently with the story of our Dominion for the greater part of the way. It may be doubted if ever in the history of the world has there been such a remarkable chapter of progress, as may be found in the story of Canada in the past forty years. It was in 1880—forty years ago—that the pioneer Canadian Printing

Ink plant was opened in Toronto. Canadian confederation had then only been thirteen years in existence, and while the spirit of unity had brought together the different provinces, political, factional and sectional hatreds still existed, in 1880, to break out in open rebellion a few years later. The North West Territories, not yet opened to settlers was known only to the fur traders.

In 1880 there were no transcontinental railways, and only a single line of track connected Upper and Lower Canada with the provinces by the sea. The Canadian Pacific Railway Company was organized a year after the Canada Printing Ink Co., and the first Canadian Transcontinental was finished five years afterward. There were no telephones, no electric light nor power, no automobiles, phonographs nor airships, and no binders or tractors at work in the fields. Sugar, salt, cereals and other groceries were sold in the stores in bulk, instead of the package form so convenient and popular to-day. In the printing offices there were no type-setting machines, and the half-tone illustration was unknown, while color illustration was commercially confined to the stone age of lithography.

In forty years, Toronto has grown from a city of 86,000 to over 500,000; Montreal from 140,000 to 800,000; Winnipeg from 6,000 to 260,000; while Vancouver, Calgary, Edmonton, Regina, Saskatoon, Fort William, Port Arthur, and other cities, in 1880 consisted largely of great possibilities, but few people. In forty years the entire population of Canada has doubled.

When the company commenced business, the city directory of Toronto supplied the names of 49 printers and lithographers, while to-day our mailing list for Toronto contains more than 450 names of printers, lithographers, embossers, paper box makers, or other users of Printing Ink. This is an increase of ten times the number of firms, to say nothing of the increase in the size of output of the average plant. Several of our customers to-day each purchase as much Ink in a month as was supplied to all our customers

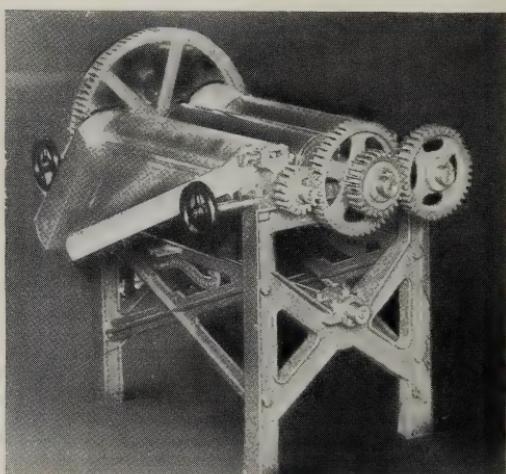


Our Factory

combined in the early 80's. For the amount of business to be secured in the early days competition was keen, as the large shops imported most of their Inks from Great Britain, United States or Germany. The first few years of the company's business were real pioneer ones, beset with difficulties and hardships, to such an extent that the founders of the company left for more profitable ventures, and it was not until 1886, when the present management took charge that the business grew to any extent.

That "competition is the life of trade" has been fairly well demonstrated in our case, for it was after another Printing Ink Co. was started in Toronto, that our business had its biggest boom period; prior to that time, more Ink was imported into Canada than was manufactured here. In 1897 the company was incorporated under a Dominion Charter. The four present members of the firm are all employees, with an average service record of twenty-four years. In 1904 the present building was erected and much new

machinery was installed to take care of increasing business. Since then new equipment has been added from time to time, to ensure to our customers more Inks, and better service.



First Steel Roller Ink Mill installed about 1885



A 1920 Printing Ink Color Grinding Mill, water cooled,
driven by individual motor

Canadian Money—Canadian made—
Should stay in Canada—For Canadian Trade.

1880 — SOME COMPARISONS — 1920

4,000,000	Canada's Population	8,800,000
140,747	Montreal	800,000
86,415	Toronto	515,000
7,985	Winnipeg	260,000
27,412	Ottawa	108,000
5,925	Victoria	65,000
—	Vancouver	100,000
—	Automobiles	364,000
\$190,000,000 . . .	Canada's trade . . .	\$2,250,000,000
\$35,000,000	Manufactures	\$260,000,000
\$10,000,000	Mineral production . . .	\$137,000,000

THE DEPARTMENTAL CONFERENCE

THE revolutionary changes which have been, and are taking place in the printing business, have necessitated the introduction of protecting innovations having for their primal object, higher efficiency and lower production costs. The difficulty of obtaining supplies of needed materials, coupled with the constantly changing market conditions, has forced the majority of printers to carry larger stocks than ever before. This means that greater capital is needed to carry this increased load and finance the business, and many a printer views with alarm his rapidly rising production costs and is forced to revise his business methods in order to obtain the necessary protection from his increasing risks.

One of the first steps to "higher efficiency" is a closer understanding and intelligent co-operation between the office and the work rooms—and particularly the department managers—and to this end the weekly or semi-weekly departmental conference is being introduced into a great many of the larger offices of the country. A regular time is appointed for the different department managers to meet in session to discuss matters relative to the well being and general conduct of the business, and many advanced ideas have been discussed and adopted which ordinarily would have lain dormant for the lack of the proper channels for presentation. Responsibility coupled with kindly, intelligent constructive criticism, is an important factor for success wherever it has been tried, and a wise proprietor can impress upon his different managers that consideration on his part, and hearty co-operation on theirs will produce increased efficiency in every branch of the organization.



SEVERAL letters have been received recently asking for information about Inks for printing on Cover Papers. Inks made specially for this work are called "Cover Inks." Because of their opaqueness they "cover up" the stock. With a transparent or semi-transparent Ink, the color of the stock shows through the thin film of Ink, and blending with the Ink color frequently causes the Ink to look dirty or lacking in color strength. An order at any time for *Cover Red, Blue, Green, Brown, White or Black* will explain the kind of Ink required to work on Cover Papers.

THE practice of "washing up" the press at night cannot be commended too highly from several standpoints. It permits the Rollers to season and get into better shape for the next day's run (provided the atmosphere is not laden with moisture). There is always some dust flying around a pressroom, falling from the paper as it passes through the press or coming in through the open windows in the summer time, and when the presses stop for the night, this dust settles on the Ink slab and rollers, and sticks wherever it lights. In the morning the Ink is more or less gritty, and a little sticky. But it is not always either profitable or convenient to "wash-up" every night, especially when running on cheap Black work. We can supply Black Inks that will not dry on the press overnight and in other cases, a little "Non-dry-on" on the plate and Rollers at night, will prevent the Ink drying, but this requires to be sheeted off in the morning before starting to run.

ONE of our customers recently submitted a letter heading, in which a great deal of small gothic type had been used. The printing looked blurred and dirty, and there was too much impression. Would suggest that a stiff Bond or Parchment Black be used and a hard tympan with a sheet of press board under the draw sheet. This will make the type print sharp and clear, as considerable impression can be used without showing.

“WHAT is the best thing to use to clean Rollers with? Does coal oil clean as good as benzine, or would it be better to use benzine exclusively?" writes a customer. We use only coal oil and believe that is best. The coal oil should be wiped off well and the Roller left clean and dry. Benzine, besides an extra fire hazard, is apt to affect the composition. A little benzine on the wiping cloth, to finish with, helps to get the coal oil off.

IT is a pretty safe rule to kick to all the parties concerned when you have trouble which you can't locate. A story has recently come to us from a customer who has been complaining about the quality of the News Ink we have been supplying. We have been trying to help him but without apparent success. After receiving a particularly sharp letter, which we considered undeserved in the circumstances, we protested, and for our reply got a little consolation when he wrote. "You got off light, you should have seen the letter we sent to the paper man." This paper is looking fine now, but the same Ink and the same paper are being used. The real trouble was not located until an expert from the press factory spent some considerable time in adjusting the Roller setting.

Occasionally one runs across a job from a printing office that bears the stamp of marked originality. The average printer, when he has a job that requires unusual or exceptional treatment, has come to depend more on the artist and the engraving companies, and less on his own or his compositor's efforts. The menu of the luncheon tendered to the members of the Imperial Press Conference at St. John, N.B. is unique, and has been handled in an original manner. An old fashioned quill pen has been fastened to the cover of dark grey-green deckle-edged stock, which is crossed by two blue ribbons, held in place by a lump of red sealing wax, with the coat of arms of the city stamped thereon. For the inside pages of the menu a cream colored hand-made stock has been used. The entire arrangement is one of dignity and appropriateness.

BILL says—"Buy your Inks for service rather than cheapness, and you will probably get both—but buy for cheapness rather than service and you will probably get neither."



For a better day's work—**Canada Ink**

THE SQUARE DEAL IN BUSINESS

THE average business man knows very little about what it costs to produce a piece of printing, very little about paper stock, and next to nothing about the complexities of composition and presswork. All that he is interested in, is the finished product, and the knowledge that he is getting honest value for the money invested. In other words, he is buying results, and it is wise for every printer, so far as possible to see that this is given. The lack of stability in prices and the substitution and adulteration of materials, together with the general chaotic state of the market has forced the buyers of printing to select printers who have had a reputation in the past for honesty and fair dealing, and who, despite the shady methods of some of their competitors, had the courage to ask for fair prices. By being fair and honest to his customer the printer is really being fair to himself. He does not desire a class of customers that he is suspicious about, and has to constantly watch their methods, any more than the customer wants a printer who cannot be trusted. Trustworthiness begets trustworthiness, and business built on mutual confidence is lasting. Quality and service are recognized as the important factors of modern business, and never in the history of business has the old saying, "Honesty is the best policy," been exemplified as it is at present.

PROOF Press Black No. 8 is just what you want for pulling up proofs. It is black enough to read easily, is not too greasy, so that there is no slur on the proof, and does not dry on the type or proof Rollers.

WINTER Rollers for long life and perfect Inking.
Ship your cores to Canada Printing Ink Co. Ltd.

THE FABLE OF THE PRINTER AND THE SLICK ARTICLE

ONCE There was a Person Who Had a Glib Tongue and a Good Appearance. He was Game for Anything that Looked Like Easy Money and Did Not Contain Hard Work. He was a Fast Worker and Always Had a New Address. His Specialty was to Promote Things and Then Get Out a Little Printed Matter to Go With It. He would Call on the Local Printer and Hand Him a Lot of Bunk About the Quality of His Work, and How He wanted Him to Have the Job, but Couldn't He Shave the Price a Little as the Other Fellow was Just a shade Lower and Other Old Stuff Like That. The Printer Who was a Gentle Soul, Didn't Like to Hurt His Customer's Feelings by Asking Them to Pay their Bills too Quickly. He Was an Easy Mark for the Slick Proposition, and as he Didn't Say "C.O.D." he Got Stung for a Lot of Printed Matter That Should Never Have Been Delivered Without Payment Ahead.

Moral:—"A Little Cash is Good Insurance."

THERE are thousands of men in business today who complain of ill luck. Apparently they are busy men and have reached their limit. As a matter of fact they are merely busy detail men, afraid to delegate their work to others. The successful men who pass them are fellows who are not afraid to delegate petty details to others and use their brains. They let others carry the stones, while they do the building. These are the men who have time for planning. They never let work become their master, but are always masters of their work.—*Milpaco News*.

"The Noon Hour"

CARD from a local station agent to a studious citizen:
"Sir—Please send, without delay, for the case of printed matter directed to you, which is lying at this station and is leaking badly."—*Plate-Makers Criterion*.

MRS. BLANK could only find two aisle seats—one behind the other. Wishing to have her sister beside her, she turned and cautiously surveyed the man in the next seat. Finally she leaned over and timidly addressed him.

"I beg your pardon, sir, but are you alone?"

The man, without turning his head in the slightest, but twisting his mouth to an alarming degree, and shielding it with his hand, muttered: "Cut it out, kid—cut it out! My wife's with me."—*Yellow Strand*.

THE proofreader on a small middle western daily was a woman of great precision and extreme propriety. One day a reporter succeeded in getting into type an item about "Willie Brown, the boy who was burned in the West by a live wire."

On the following day the reporter found on his desk a frigid note, asking: "Which is the west end of a boy?"

It took only an instant to reply: "The end the son sets on, of course."—*Safety Bulletin*.

ATHIRSTY individual called at a hotel in North Wales the other day and asked for a glass of beer.

When he tasted it, he asked:

"What do you call this?"

"Victory ale," was the reply.

"My goodness!" he exclaimed "then we lost the war after all."—"Ideas".

DON'T be afraid to take time to do a thing well. There are a few people left who like quality. And quality buyers stick like leeches to quality products.—*Ohio Print*.

IN an infant school the teacher chose the miracle of the water being turned into wine as the subject of the usual Bible lesson.

In telling the story she occasionally asked a few questions. One of them was:

"When the new wine was brought to the governor of the feast what did he say?"

A little girl, remembering what she had heard, probably on some festive occasion, called out:

"Here's luck!"

LIFE is one big, strenuous battle. A ten-dollar ambition will never land a hundred-dollar job.

JUNKMAN—"Any rags, paper, old iron to sell?"

Head of House (irately)—"No—go away—my wife's away for the summer."

Junkman (smiling)—"Any empty bottles?"

MOST of the really big things are being done by men who really don't need the money. Joy work is well done, and men do best what they really like. Nothing great has ever been achieved without enthusiasm. A man will succeed in anything for which he has a real enthusiasm, and he who sits still and does only what he is told to do will never do big things. Enthusiasm gives life to what is invisible—and fortune follows close on its heels.—"More Pep."

MAKE A START

APESSIMIST and an optimist were discussing life from their different viewpoints.

"I really believe," said the former, "that I could make a better world myself."

"Well," returned the optimist, "that's what we are here for. Now let us get to work and do it."

THE reason why 98% of the world's men are wage earners is because at twenty-eight 98% of them stop acquiring knowledge. The man who goes on absorbing knowledge is the foreman, superintendent, proprietor—he's the leader of men.

MY PLACE IN THE SHADE

There are folks who are quitters because they can't lead,
When the army is marching to win,
And unless they are garbed in a general's array,
They drop out before they begin,
But they must be leaders and ride at the front,
And give all the orders in sight.
But all that I want is a place in the ranks,
And a chance to get into the fight.

And some would be kings on the purple draped throne,
And live far away from the crowd;
They would walk in the splendor of regal domain,
Where the flattery of puppet is loud,
In the splendid seclusion and the solitude dim,
They would wrap up their souls in their cloaks.
But all that I want is to mix with the crowd,
And to walk down the street with the folks.

And others would ride in the very front ranks,
In the march of the world's great parade,
Where the bugles are sounding the hero's advance,
As he comes in his glory arrayed;
They won't march at all unless they can draw
The eyes and the cheers of the street.
But all that I want is the rear of the march,
And a chance to trudge through the heat.

So all that I ask as I tramp this old world,
Is a chance to get under its load,
To give it a boost up the hill to the top,
And to climb with the folks up the road.
I do not expect that the sun will bow down
To the fame of my job and my worth.
Let me do what I can with the best that I am,
In filling my corner on earth.

—*Theodore Sharpe.*

ONE of the greatest wastes in business to-day is the unused brains of employees. The growth and development of a business depends upon the growth and development of the people within the organization.

We Make a Specialty
of Matching Color
Inks for any Purpose

*Our Experience
is at Your
Service*



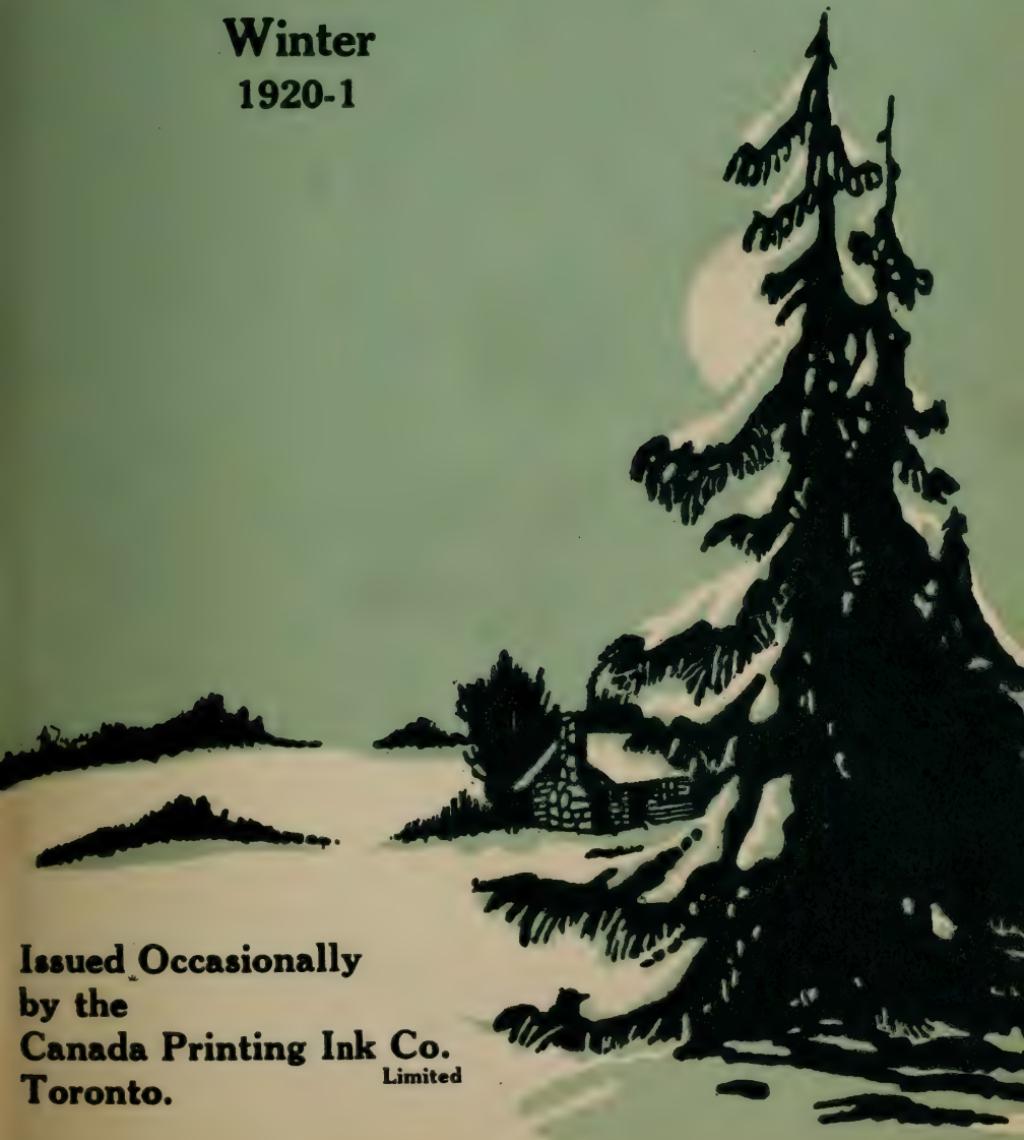
Canada Printing Ink Co.
LIMITED
15 Duncan Street
TORONTO

Our Customers
shall have the
same high stand-
ard of quality
and service in
the future that
has built our
reputation dur-
ing the past forty
years.

Canada Printing Ink Co., Limited
15 Duncan Street **TORONTO**

CanadaInk

Winter
1920-1



Issued Occasionally
by the
Canada Printing Ink Co.
Toronto.

Limited

We wish you a Happy and Prosperous New Year

Our business interests are so interwoven with yours that we appreciate the value to ourselves of your prosperity. . .



CANADA PRINTING INK CO. Ltd.
TORONTO

CANADAINK

Being issued occasionally by the CANADA PRINTING INK CO. LIMITED, TORONTO, for passing along items of interest to the pressroom

Vol. 1

DEC.—FEB., 1920-21.

No. 4

1921 SHOULD give us bigger business, brighter hopes, and a better standard of living.

♦♦♦

BILL says: "Canada Ink is Printing Ink with the trouble left out."

♦♦♦

A GOOD definition of a fool is one who thinks that "this time" doesn't count.

♦♦♦

WE have been delighted at the many kind letters we have been receiving since we first sent out *Canadaink*. It gives us encouragement to go on. That you have received pleasure or profit from our humble efforts, is our greatest reward.

♦♦♦

WE are entering upon a new year, clean and unsullied, and it is within the power of every one of us to keep it so. We want to make this year the best one we have ever had. A new standard for Canadian manhood has been set by those who gave their all, and with this always before us, let us go forward with a determination and courage to make 1921 a better, brighter and happier year than has been.

THE "run" of another year is almost completed, and forms for the edition of 1921 are about to leave the hands of the Master Printer. The early part of 1920 was an extremely busy one among the printers and allied trades, the only cloud seeming to be the lack of stability in paper prices and uncertainty of deliveries. Prices were good and printers were generally busy. Towards the end of the year a slight downward tendency has been noted in some lines of commodities, with the result that manufacturers and other users of large quantities of printed matter have paused in the placing of their orders, anticipating a still further reduction.



THE past few years have been momentous ones in the printing industry, and many a printer has been awokened to the fact that a very small margin existed between his cost and selling prices. The advance in raw materials has meant the revision of the old time prices, and printers generally have had the wisdom and courage to meet the new standards. Educational work in the nature of lectures, conventions, and cost congresses, which were held in abeyance during the war, are again in evidence and the printing industry today is in a stronger and healthier state than at any time in its history. This has been brought about by improved methods in manufacture, a desire on the part of the purchaser for "greater beauty," as expressed by the catalog and advertising literature, and the shrewd ability of the printer to meet the changing demands. The future should hold greater promises than has been possible in the past, and we believe the Canadian Printers will continue to reap the rewards of their industry and progress during the years to come.

NOTHING stamps the character of the printing office, so far as the proof of the quality of its work is concerned, as much as its stationery. Booklets, blotters, circulars or whatever may be the advertising medium employed are always good for the purpose in view, but the firm's stationery is the one medium that defines the character and quality of your output. Dignity, taste and judgment can all be indicated by the style of composition and kind of paper stock selected. Your advertising matter may or may not reach the person intended, but your stationery always reaches the head of the firm or the buyer, and is generally placed on file for future reference. How important it is then that your proposition should be clothed in a manner that will be convincing to your customer. A dignified letter heading, legible and well printed, makes as good an impression as a clean tidy salesman. Remember your prospective customer may never have seen you, and his opinion is apt to be formed by the quality of your stationery. Good typography, good paper and clean presswork are necessary, and if your choice runs to a color combination, see that your Inks are of the best quality, and the colors chosen for harmony. Good Inks will give your work a better appearance than poor Inks will.

They bring me sorrow, touched with joy,
The merry, merry bells of Yule.

WE have about twenty-five copies of a little booklet entitled "It's Up To You—Are You Shaking Up or Rattling Down?" It is a book that is chuck full of ginger, pep, and inspiration. We will be glad to send a copy with our compliments, to the first twenty-five readers, who will mail the necessary request.

STANDING ALONE

IN a very real sense, every man stands alone. Just as alone as though he were the only man in the world. While there are times when we may think "en masse" and work in gangs, and trade in corporations, and pray by congregations, and sing in choruses—nevertheless, there comes to each of us the time when we must do these things alone. When a young fellow starts out in his musical career, taking his place in a chorus, he is not particularly disturbed if he fails to make good upon every occasion, because he knows that one or more of his neighbors in the chorus will do so, so that his failure will not be noticed. But when he begins to sing solo parts, he knows that it is strictly up to him to make good. He must strike high "G" or low "F" clear and strong, without flabbiness or uncertainty. For the time being, he becomes the only man in the chorus.

Each of us has our solo part in life—occasions when we cannot depend upon our neighbors in the chorus to do our part. Nor can we "fake" the score which we have imperfectly learned. Inefficiency, or ignorance, or weakness, cannot then be given as an excuse. This does not mean that we shall be expected to play another's part, any more than you'd expect a bass voice to sing the soprano score. There's variety enough in life to give each of us a solo, fitted to our peculiar range. If you cannot take high "C" comfortably, you may sing the tones of the middle register with greater power and effectiveness.

—*Rev. Charles Stelzle.*



Ring out the old—Ring in the new.
Ring out the false—Ring in the true.

EVERY up-to-date printer's ambition is to produce "better printing and more printing." He expresses this ambition through the quality of his output—his attention to his customers' needs, and the care with which he watches all details entering into the character of his finished product. The higher he is able to build this standard of quality—the greater will be his reward. This calls for every precaution on his part. Paper maker, artist, engraver, binder, or Ink Maker, may all do their part, but the question of Ink is most important, and one which for the sake of quality must not be overlooked. The right Ink for the right treatment of the subject and on the proper stock gives that appearance of quality so essential to success. Our Ink Man is qualified to give you suggestions as to proper and harmonious combinations.

❖❖❖

T'was Christmas broached the mightiest ale,
T'was Christmas told the merriest tale,
A Christmas gambol oft would cheer
The poor man's heart for half the year.

❖❖❖

OUR flexible Padding Gum does not require cloth binding to hold it.

❖❖❖

MANY pressmen prefer a Compound Reducer to the Liquid. Our Reducing Compound is carefully prepared, and has proven its merit.

❖❖❖

BE careful and see that new Rollers in particular are carefully and evenly set. Proper setting produces proper Inking and lengthens the life of the Roller.

A PANEGYRIC

I am of lowly birth and simple mien—
Born in the womb of time and
Nurtured at the bosom of mother earth—
A creature of common things,
Yet never king on his sceptred throne
Holds more unbroken reign than I.
I sway the destinies of empires and
Curb the dreams of despots.
I herald the advance of freedom and
Guide the pathways of duty—
I speed the wheels of industry,
Filling the marts of the world.

I span the seven seas,
Bringing the wealth of literature,
The wonders of science,
The gems of art and poetry,
The wisdom of philosophers,
To the homes of luxury and
The humble cottager's door.—
I am the torch of civilization
Bringing light into the darkened places.
The magician's wand,
Transmuting the dull dross of ignorance
Into the refined gold of knowledge.

I serve alike—king or commoner,
Noble or peasant, rich or poor,
Asking no reward.
My charity is unbounded—
My storehouses are overflowing—
My power and strength never wanes—
I stand supreme—
The mightiest force the world has ever known—
I am—Printing Ink.

THE FABLE OF THE PRINTER WHO COULD NOT SEE THINGS

ONCE there was a Small Town Printer who was Back at Night for a While Setting Up a Few Little Things and Trying to Cut Down the Wages. He was Having Tough Going, as his Plant was Worn Out and his Credit N.G. Old man Opportunity was Taking a Jaunt Through the Burg, and Seeing the Glare in the Print Shop came across the Road and Spoke to the Printer in a Quiet Way: "Good Evening Sir, Don't You Know Me?" "No" said the Crusty Printer, "and I Don't Want to Know You. I Don't Want to Know Anybody. I'm All In, and I'm Sick of this Dump. I'm Behind with my Bills, and the Type Foundry has a Mortgage on the Plant—and though I'm Paying More for Everything I Use, the Darn Fool Merchants Say they Cannot Afford to Pay Me Better Prices for Their Printing."

Motto : "Keep Your Eye Open for Opportunity"



*Heap on more wood; the wind is chill;
But let it whistle as it will,
We'll keep our Christmas merry still.*



NO Ink cupboard should be without a tin of Inkotine. A few drops mixed into any ink that is too soft, or works oily, or will not lay smooth, will stiffen it up, and give it the required body to make it work smooth and clean. On highly finished papers the Ink has often to be reduced to such an extent that it becomes greasy and prints with a mottled appearance. Inkotine then added brings the Ink back to its natural body, making the Ink short and heavy and printing clearly without pluck or offset.



A FEW drops of Non-dry-on on the Rollers and plate at night saves washing up and prevents Ink from hardening on plate and Rollers.



ONE of the most frequent troubles the printer experiences, in printing tints, is having them work with a greasy or mottled appearance. This uneven effect is caused in most cases by carrying too much Ink. Carry sufficient color to cover the stock evenly—and make tint strong enough to give the desired strength of color without having to carry too much Ink.



S EVERAL instances have come to our attention lately of printers—particularly in the smaller centres—attempting to do process printing, by substituting Job Colors, which they happened to have in stock, in place of the regular Process Colors, and have wondered why they could not duplicate the bright, clean, snappy appearance of the artist's proof or the product of city printer's press. Job Inks as a rule are only semi-transparent, while Process Inks are transparent, of great tinctorial strength, and have assimilating properties, so that the superimposing of the different colors will produce the various shades necessary for perfection. If you have not got the proper colors for work of this description, get them from your Ink Maker. Do not use Job Inks under any consideration, as they are quite unsuitable.

ONE of our out-of-town customers has recently submitted a sample of a job printed on dark stock in cover Inks, (one of which was White) and also added the information that he was disappointed with the effect obtained. The other colors were printed very well, but the White looked very watery and thin. Looks as though a Job White or Mixing White had been used. The only really satisfactory Ink to use on dark stock is the very best grade of Cover White, well ground, with enough body to print sharp and reasonably White. The best effect is gained by printing the White twice, using very little color and a little extra impression for the first printing, and for the second printing use a little less impression and enough ink to cover well. The stock that these inks are used on is another determining factor—a soft porous stock will absorb almost twice as much Ink as a harder stock will. When you have another job of this character, if in doubt, consult your Ink maker before beginning it.



NO question bobs up more frequently in our "Day's Work" than that of the drying properties of various Inks. Our stock Inks, of course, must be made of average drying qualities, in order to have the widest range of usefulness. Then it will be necessary for the pressman to make local adjustments, to suit his own particular needs. The kind of paper used, the quantity of Ink carried on the job, the humidity and temperature of the pressroom will each vary the drying to some extent. Rush jobs, of course, should carry extra Dryer in the Ink. "Liquid Dryer," and "English Paste Dryer" are speed artists, when it comes to making Printing Inks dry more rapidly. Our "Slowdry" on the other hand will check the drying of Inks in which it is used.



"The Noon Hour"



"LET me have sleeping accommodations on the train to Ottawa," I said to the man at the window, who didn't seem at all concerned whether I took the trip or stayed at home.

"For a single passenger?" he finally said.

"No," I replied, "I'm married but I'm not taking anybody with me. A single shelf will answer."

"Upper or lower?" he asked.

"What's the difference?" I enquired.

"A difference of fifty cents," came the answer.

"Our prices to Ottawa are \$2.50 and \$3.00."

"You understand of course," exclaimed the agent, "the lower is higher than the upper. The higher price is for the lower berth. If you want it lower you'll have to go higher. We sell the upper lower than the lower. It didn't used to be so, but we found everybody wanted the lower. In other words the higher the fewer."

"Why do they all prefer the lower?" I broke in.

"On account of its convenience," he replied. "Most persons don't like the upper, although it's lower, on account of it being higher, and because when you occupy an upper you have to get up to go to bed, and then get down when you get up. I would advise you to take the lower, although its higher than the upper, for the reason I have stated, that the upper is lower than the lower because it is higher. You can have the lower if you pay higher; but if you are willing to go higher it will be lower."

—*Set Square, Toronto.*



At Christmas play, and make good cheer,
For Christmas comes but once a year.



"YOU'RE under arrest," exclaimed the officer, as he stopped the automobile.

"What for?" inquired Mr. Chuggins.

"I haven't made up my mind yet. I'll just look over your lights, an' your license, an' your numbers, an' so forth. I know I can get you for somethin'."

WHEN the plumber makes a mistake he charges twice for it.

When a lawyer makes a mistake he has a chance to try the case all over again.

When a carpenter makes a mistake it's just what he expected.

When a doctor makes a mistake he buries it.

When a judge makes a mistake it becomes a law of the land.

When a preacher makes a mistake nobody knows the difference.

But when a printer makes a mistake—good night.

—*The Country Press.*



At Christmas-tide the open hand
Scatters it's bounty o'er sea and land.



THE FOLKS AT HOME

When through some lonely city street,

For months and years we've gone our way,

When some remembered face we greet;

"How are the folks at home?" we say.

"How are the folks?" our eager cry;

"The folks are well, they speak of you,"

"With thoughtful care, with softening eye,"

"They send their love, they miss you too."

We go our way in crowding throng,

Our hearts are light with gladsome glee,

Our steps are dancing to the song,

"The Folks at Home Remember Me."

—*Theodore Sharpe.*



GENIUS is only the power of making continuous efforts. The line between failure and success is so fine that we scarcely know when we pass it—so fine that we are often on the line and we do not know it. How many a man has thrown up his hands at a time when a little more effort, a little more patience would have achieved success. As the tide goes clear out, so it comes clear in. In business, sometimes, prospects may seem darkest when really they are on the turn. A little more persistence, a little more effort, and what seemed hopeless failure may turn to glorious success. There is no defeat except in no longer trying. There is no defeat except from within, no really insurmountable barrier, save our own inherent weakness of purpose."—*Elbert Hubbard.*

SERVICE and SATISFACTION

From Quebec

“PLEASE Express us at once 25 lbs. Special Green Ink. You have been supplying this to us for some years and will know what we want.”

From Newfoundland

“HEREWITH I send you P.O. Order in settlement of account to date. The Ink was O.K., and I am much obliged for your promptness in sending it.”

From Nova Scotia

“KINDLY ship us by freight with any other goods you may have coming, 50 lbs. Non-Offsetting Half-tone Black, the same as we have been buying from you for years.”

From New Brunswick

“WILL you please send us via Express, Five pounds of your Bronze Blue Printing Ink and greatly oblige us. We think we get better service from this Blue than from any other which we have tried thus far. We thank you in anticipation.”

From Ontario

“FURNISH us with 3 lbs. of Special Blue for running the enclosed label. We are running this on Job Press with Miller Feeder. We received some from your firm some time ago which worked alright.”

“ENCLOSED find our cheque. We must apologize for not remitting sooner. It is our custom to pay all bills as soon as goods are checked. In this case we were not in a position to test the Ink until our last issue. It is entirely satisfactory.”

1 9 2 1



OUR resolution
for the NEW
YEAR is that the
same standard of
quality and ser-
vice you have
received from us
in the past you
will continue to
receive in the
future—and if
possible better.

Canada Printing Ink Co.
Limited
T O R O N T O

**Use Our
Halftone Black**

4480

For Your Next Catalogue

*It gives quality finish to
halftone illustrations*



**Canada Printing Ink Co.
LIMITED
15 Duncan Street
TORONTO**

Canadaink

Spring
1921

—
Specialties
Number

Issued
Occasionally
by the
Canada
Printing
Ink Co. Limited
Toronto.



THE more we do,
The more we can do;
The more busy we are
The more leisure we have.

—Hazlitt



Inks used on this issue of Canadaink

COVER—Deep Cover Green and Gold Ink

INSIDE—Deep French Green and Burnt Sienna

CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO. LIMITED, TORONTO, for passing along items of interest to the pressroom

MARCH—MAY, 1921

NUMBER FIVE

BILL says—"Promises should be made with caution, and kept with certainty."

•••

IN this issue of *Canadaink* we list a number of the specialties or "First Aids in the Pressroom" manufactured by us. These articles are more or less familiar to the trade as standard, reliable goods, uniform in quality, thoroughly tested, and worthy the high appreciation given the products of the Canada Printing Ink Co., Limited. There are many articles on the market designed to enable the pressman to master the situations which may arise, owing to the ever-changing nature of the printing business, but there is no preparation on the market that will cure all the ills of a pressroom, under all circumstances. Conditions caused by weather are easily remedied, but the difficulties of wrong or unsuitable paper and inks should be explained to your ink man and, if possible, samples submitted. He is in a position to give you the best advice. Unquestionably the better plan is to have your ink made specially for your particular class of work, but where this is not possible the use of these different "Aids" will prove beneficial. If these things were good to use all the time, we would incorporate them into our inks before sending them out. The success of these "First Aids" depends entirely upon the intelligent use of them.

A NEW and more complete price list of our Type Printing Inks and Pressroom Sundries is being issued,—a copy of which we will be glad to send you upon request.



KNOW YOUR COSTS

ONE of the most perplexing and vexatious questions that the average printer has to contend with is that of costs and prices, and this condition was more generally apparent a few years ago. The educational campaigns organized by the Typothetae and various press organizations have earnestly endeavored to educate the fraternity to a realization that a thorough knowledge of costs was essential to the success of the individual and the betterment of conditions affecting the entire trade, and it is largely through these efforts that the printing business of to-day is in a better condition than at any time in its history. The last half dozen years have been exceptional and abnormal ones, and it has been possible for the printer with very little effort on his part to obtain almost any price he cared to ask for his product. This has been largely caused by the rapid advance in price and the scarcity of almost every commodity with which he worked—which meant the abandonment (in some cases reluctantly) of the old time prices, and the establishment of new ones. In cases where little or no information about costs existed the natural recourse was to a printed selling list. In justice to the compilers, these selling lists have materially helped to improve the guess-work conditions which previously existed. These various price lists however, in almost every instance, advocate a selling price rather than a cost price. Now that trade conditions are undergoing a change, with a tendency to lower values in almost all manufacturing commodities,—and a consequent desire on the part of the buyers to curtail

purchases—the tendency will be to ask for competitive prices. The printer who has been depending upon a *selling* price without a definite knowledge of his *cost* price, will be at a disadvantage when he comes in competition with a rival who knows thoroughly both his cost and selling price. Knowledge of manufacturing costs and conditions will give you a confidence in the conduct of your business that will make you immune from the attacks of price cutting business competitors. We cannot too strongly impress upon the printer the importance of "knowing his costs."



BUY AT HOME

THE rate of exchange on our Canadian dollar still continues very high, and printers who are buying paper and inks out of the country are helping to keep it so.

A recent bulletin sent out by the Canadian Manufacturers' Association says: "If Canadians united in a resolve to buy Canadian Made products as far as possible instead of imported goods, most of the problems of trade depression and unemployment would be quickly solved."

We not only urge upon you the desirability of purchasing Canadian Made Goods at the present time, but recommend it, because we have found from a number of years of experience that it is good business.

In spite of the fact that all the Black, much of the Oil, and a great deal of the Dry Color (which are our raw materials), must necessarily be imported, since they are not produced in Canada, the purchases of our Company for the calendar year 1920 were made as follows:

MADE IN CANADA.....	70%
Imported from United States.....	18%
Imported from Great Britain	12%

ONE of the many annoying occurrences that frequently happens in the printer's business life is to be approached by a prospective buyer with the assertion, that "he is going to get some extra fine printing done, and has called to talk the matter over." After going into details, getting valuable information in reference to paper, style, size and illustrations, etc., and being assured that nothing is to be left undone to make the work first class in every particular, he is then calmly informed that "of course it is our intention to ask for estimates and that the lowest price gets the job." This is a manifestly unfair proposition to the printer. He has given his time and suggestions freely, with the idea to help his customer, and that the work would be his. He is then placed on a competitive basis with a competitor who reaps the benefit of his time and ideas. Customers who make a practice of doing this should be encouraged to have more confidence in their printer and his ability, and to pay less attention to the question of price. A high standard of quality will never be attained if work has to be done on a strictly competitive basis. It is impossible to give the needed attention to detail necessary to produce the highest quality of work, when the mind is continually travelling between the time estimated for the work and the amount to be received. "Competition is truly the life of trade," but only where conditions are just and equal.



WHAT doth it benefit a printer to have his presses running continually if he does not figure enough profit in his estimate?



WE guarantee our inks to be as good as skill and experience can produce—and at the lowest possible price.

THE FABLE OF THE WISE PRINTER AND THE BIG BUYER

THERE was once a Manufacturing Colossus who specialized in Some Articles and had Salesmen out on the Road Disposing of them. He had Accumulated quite a Wad of Kale and was looked upon as a Power in the Trade. Every once in a While he would send for the Local "Caxton" and give him an Order for Some Printing He was the Original Tightwad and Knew how to Buy—Backwards and Frontwards. Before placing his Yearly Needs, he would call up the Printer and give him a Nice Line of Talk about needing Quite a Lot for the Coming Year, but as the Market was Sagging he expected Prices to take a Tumble. Now this Printer was a Wise Bird, and when the Requisition came in he chased a Message Boy up to the Tightwad's Plant to Buy Something or other, and as he expected, the Price Hadn't Changed. So before he would Touch the Composition he called up the Magnate and had it Out with Him. "How is it that in a Falling Market your prices are the same as the Time Before?" and the answer came Right Back. "Because they Have to be. Nothing I use has Sagged yet." "Now that's my Case exactly," said the Foxy Printer. "Nothing in my Place has changed, my Hands are getting Big Chunks of Dough, and the Devil gets as much per as the Old-Time-Print,—So don't look for any Change in your Printing Prices."

*Moral:—"It helps when the Shoe Pinches
the Other Fellow."*



OUR factory is located in Canada, paying Canadian taxes, employing Canadian labor, and producing a CANADIAN-MADE PRODUCT of Superior Quality.



THE THINKER

By Burton Braley

BACK of the beating hammer
By which the steel is wrought,
Back of the workshop's clamor
The seeker may find the thought.
The thought that is ever master
Of iron and steam and steel,
That rises above disaster
And tramples it under heel !

The drudge may fret and tinker,
Or labor with lusty blows;
But back of him stands the thinker,
The clear-eyed man who knows.
For into each plow or sabre,
Each piece and part and whole
Must go the brains of labor
Which gives the work a soul !

Back of the motor's humming,
Back of the belts that sing,
Back of the hammer's drumming,
Back of the cranes that swing,
There is the eye which scans them,
Watching through stress and strain,
There is the mind which plans them—
Back of the brawn, the brain !

Might of the roaring boiler,
Force of the engine's thrust,
Strength of the sweating toiler,
Greatly in these we trust.
But back of them stands the schemer,
The thinker who drives things through;
Back of the job—the dreamer,
Who's making the dream come true !

PRESSROOM SPECIALTIES

REDUCING VARNISH

A liquid reducer for thinning Inks to make them work more freely on papers with a delicate surface or coating, to stop plucking. Can safely be mixed with the finest and most delicate colors without injury. Our Reducing Varnish, on account of its safety, should be used exclusively in the place of Boiled Oil, Coal Oil, Parafine, or other coarse Oils, which have a tendency to affect the finish and permanency of Ink or paper.

GLOSS VARNISH

A pure Varnish specially prepared to dry with a glossy finish, and imparts a glossy finish to Inks to which it is added. Can also be printed separately over other Inks if desired.

LUXOTYPE VARNISH

Especially adapted to work over Black or other colors in souvenir view books, postal cards and similar work. Perfectly transparent, easily worked, leaving a beautiful glossy finish.

No. 4 VARNISH

A pure litho. varnish, used as a binding agent on surfaces where Ink is inclined to rub or mottle. Our No. 4 Varnish is a full bodied Varnish, and will be found very useful where Blue or other Inks will not print smooth on Translucent or other highly coated papers.

ENGLISH PASTE DRYER

Paste Dryer or Body Dryer is a concentrated Dryer, but differs from the Liquid in that it dries from oxidization. It does not reduce the consistency of the Ink. Dries without gloss.

Best to use where colors are superimposed.

It is clear in color and will not affect the most delicate tints.

LIQUID DRYER

The drying qualities of an Ink are of first importance, and the utmost care should be taken in its selection. Our Liquid Dryer is carefully selected and tested, and we guarantee it to be uniform in strength and drying qualities.

It will help inks to dry with a gloss.

TRANSPARENT WHITE

This Ink is for making Tints or reducing fine Inks to lighter shades without affecting their working qualities. Transparent White should be used for Tints that are to run over Black or other dark colors without changing their brilliancy. It is a fine glossy Ink, perfect in its transparency, works smoothly and with fine finish.

MIXING WHITE

A good general purpose White Ink for making Tints, where a semi-opaque body is required.

JOB WHITE

A fine White Ink for making Tints for regular work, solid Tint blocks, or reducing strength of fine colored Inks when required.

TINT BASE

A fine working transparent varnish base to which color can be added in making Tints. Gives a Tint that works well, sets quickly and dries without mottle. Especially adapted for papers that have a delicate surface.

OVERLAY MADDER

OVERLAY SIZE

A special combination for use in making overlays. The cuts are first printed with Overlay Size, and the Overlay Madder then dusted over them, repeating the operation until you have an overlay of the required thickness. Detailed instructions sent when requested.

GOLD INK BRONZE

GOLD INK VARNISH

The use of these is a great improvement over the old-fashioned Gold Ink. Simple to use. About equal quantities of Bronze and Varnish will give you an Ink of about the right working consistency, but should you prefer it heavier add extra Bronze as needed. Mix together enough for your requirements at the time. Saves waste.

REDUCING COMPOUND

Many pressmen prefer a Compound for reducing instead of the Liquid. Our Reducing Compound is carefully prepared and has won its popularity on its merits.

TINTOL No. 5416

A valuable addition to the pressroom. Tintol is a paste compound for softening ink, instead of thinning it. Eliminates plucking, mottling and prevents offsett. Particularly good for Half-tones, Colors and Fine Tint Printing—as it helps them work clean and lay smooth on the paper.

REDUCING BLACK

For Reducing Fine Halftone and other Blacks, without affecting the color. Specially good for cold pressrooms, where Ink has become chilled over night. Will cause Ink to work smooth and free without the gray effect caused by the excessive use of Varnish Reducers. Valuable for use in Inks that are too heavy and "pluck" or "peel" the stock.

INK SOLVENT

Removes old and hard-dried Ink from Rollers, Type, Cuts and Plates, without injury. Splendid for washing out old or long standing type forms. Ink Solvent is successful where Benzine, Lye, Coal Oil, Turpentine, and other detergents fail.

ELECTRO-NEUTER

An invaluable preparation to resist and overcome static electricity in paper. Where electricity occurs the tympan should be rubbed over with Electro-Neuter. Strippers, fly-sticks, or steel plate on feed board should also be rubbed with Electro-Neuter should electricity appear there. In bad cases of electricity, the tympan will require occasional applications to keep the electricity down. Our Electro-Neuter will not make the tympan or make-ready soft, porous or spongy.

NON-DRY-ON

A few drops of Non-Dry-On on the Rollers and Plate at night, saves washing up and prevents Ink from hardening on Plate and Rollers.

SLOWDRY

A preparation for neutralizing the oxidization of Inks, when exposed to the air. A small quantity mixed in Ink before using will prevent Ink from drying too quickly.

INKOTINE

Is a liquid body gum. If ink is too thin, works oily, or will not lay smooth, a few drops added will stiffen it up and will give it the required body.

EMBOSSING WAFERS

The simplest and quickest way to do Embossing is to use the "C.P.I. Co." Embossing Wafer. Full directions on each box. Easy to use. Always ready. Hardens quickly. No waste. A trial will convince you of the superiority of the Wafer.

Can be supplied in large sheets if desired.

PADDING GUM

Our solidified, flexible Padding Gum makes the finest pads. Can be used either with or without cloth binding to hold it. Always pliable. Does not crack. Makes the "perfect" pad.

Sold in 1, 2, 5, 10, 25 and 50 lb. tins.



THE SUCCESSFUL MAN

HE has achieved success who has lived well, laughed often and loved much; who has gained the trust of pure women and the love of little children, who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty or failed to express it; who has always looked for the best in others and given the best he had; whose life was an inspiration; whose memory a benediction.

—B. A. Stanley.



OUR continual desire that the printer should have the very best product we can manufacture has resulted in our new "Sinew Brand" of Roller Composition. It is made from materials of the purest and highest quality procurable, and is unequalled for its resiliency, strength, toughness, wearability and climatic resisting qualities.

WE expect to announce very shortly the issue of our new sample book of Printing Inks, which we have had in course of preparation for some time back and which will show a wide range of up-to-date colors.



AVERAGE HOUR SELLING PRICES

NO question interests the printers in the smaller places more than "What does the Printer in the city charge for his work?"—and we gladly publish the following table of average hour selling prices which have been compiled by the Porte Publishing Company, publishers of Franklin Price List, as being the correct selling prices for printing houses throughout United States and Canada.

Hand Composition.....	\$3.70
Machine Composition—slug.....	4.50
Monotype, Keyboard.....	2.80
Monotype, Caster.....	3.40
Platen Press, 10 x 15 and smaller.....	2.25
Platen Press, 12 x 18 and larger.....	2.50
Platen Press, Universal, Colts.....	2.75
Auto Feed Platen Press, 10 x 15.....	2.50
Auto Feed Platen Press, 12 x 18.....	2.75
Kelley Press.....	3.50
Automatic.....	3.50
Cylinder, Pony, 22 x 32.....	3.75
Cylinder, 25 x 38 to 32 x 44.....	4.50
Cylinder, 38 x 50.....	5.00
A—Ruling Machine and Feeder.....	3.00
Ruling, three deck strike.....	3.40
B—Men's handwork, forwarding and finishing.....	2.50
C—Small Bindery Machine, one girl.....	2.00
Second girl	1.20
D—Girl's hand work.....	1.30
Cutting machine.....	3.00
Folding machine, hand fed.....	3.50
Folding machine, automatic.....	3.75



BILL says—"Price will often catch a customer, but it takes quality to hold him."



This department is open to receive suggestions, answer ink questions, and give advice as briefly as possible, as our space is limited.

SEVERAL recent requests have been made for Inks suitable for printing on celluloid. We can make Inks that will print and hold on to celluloid, but as there are special features involved in this class of work, we suggest that any others who may be interested write to us direct.



EASTER is the time of the year usually associated with gay raiment, brightness and joy, and the ushering in of spring. The printer who is alive to the seasons requirements will carry out this idea in all his Easter printing. Violet Lake, or any of the lighter purples, in combination with Light Imperial or Light Olive Green, will give your printed matter the proper Easter spirit.



A NEW or green roller should be allowed to stand in a part of the pressroom where there is a good circulation of air, for at least a week or two (the longer the better) while it seasons or ripens. New rollers do not season while packed in the boxes. They should be taken from boxes immediately on receiving them and stood on end in a dry place. Never put them in a damp place, as they will absorb moisture and remain as green as when first made. Rollers intended for use in a damp pressroom are made of an especially tough composition.

A CORRESPONDENT sends us the following, relating to his troubles with printing butter wrappers: "I have been printing butter wrappers for a local concern for some years with your Blue Ink without any trouble. Sometime ago I got an order to print the names of some butter makers on the wrappers in red ink. I used a good red which we had on hand, and to my horror, the butter was all stained red with it, the color having gone right through the parchment paper. What can I do? Why don't the blue go through the same way as the red did?"

Because the Blue is a Butter-wrapper Blue, made especially for this class of work, from pigments that are not affected by moisture, salt or grease, while the red you used is quite unsuitable, being strongly aniline in character and would "run" the moment it got wet. This "using something-we-had-in-stock" is a common error among printers. If you have a job that requires special treatment get in touch with your ink man and get his opinion. It will save you both time and expense.



IT is not an unusual occurrence for a pressman to have to lay up a set of perfectly good winter rollers on account of the arrival of hot, humid, sticky, summer weather. When the cooler weather comes he finds that his winter rollers have been rendered useless, and are not fit for use. We would suggest that a coating of lard, vaseline or heavy machine oil be thickly applied before storing the rollers away, being careful to have it applied to ends and especially where composition joins the core. The greasy surface is a non-conductor of moisture, and will prevent the rollers from swelling or drying out. When they are needed again clean carefully, and the rollers will be found to be in almost as perfect condition as when they were put away.



"The Noon Hour"



The only place to live a happy life is within your income.



SEASONABLE FASHIONS

"With ONLY a small velvet HAT to hide her bobbed hair and a pair of low SHOES on her feet, she left home on a cold Sunday early in the month."—Ft. Worth (Tex.) Record.

Advertisement in Country Weekly—

"LADIES' UNDERWEAR—HALF OFF."

My, what a mild winter we are having!



"Wisdom is knowing what to do; skill is knowing how to do it; and virtue is doing it."—David Starr Jordan.



FIFTY-FIFTY

A man advertised "Rabbit Sausage," and a food inspector called him up.

"What is this rabbit sausage?"

"Why, just what the name says—rabbit sausage."

"Don't you use anything but rabbit?"

"Yes."

"What?"

"Horse."

"In what proportions?"

"Fifty-fifty."

"What do you mean by that?"

"Just what I say; everybody knows what fifty-fifty means."

"You mean just as much rabbit meat as horse meat?"

"No! One rabbit to one horse."



If you believe you are right and the other man insists you are wrong, make him prove it. You don't need to be bull-headed about it, but never let anyone bluster you out of your backbone.

"Loyalty in a man is one of his most essential characteristics. Without it he is without power to do work of the kind that counts. Let it be loyalty to a principle, loyalty to his employer, loyalty to a sect; just so it is loyalty to some constant thing or person it will serve its purpose.



A HOPELESS CASE

"You're looking poorly; old chap. Why don't you go and see a doctor?"

"I did. I saw one this morning."

"What did he say?"

"No."



Riches means two things—Getting it and keeping it from getting away.



ALL IN THE FAMILY

They were looking at the kangaroo at the zoo when an Irishman said: "Beg pardon, sor; phwat kind of a crature is that?

"Oh," said the gentleman, "that is a native of Australia."

"Good hivins!" exclaimed Pat; "an' me sister married wan o' them."



FINDING OLD FRIENDS

'Twas a shelf of books in a side street shop, that were dusty and old and worn,
And as I fingered those volumes quaint I was gay as in Youth's bright morn;
For I found old friends of my boyhood's days whom I'd lost in my manhood's years,
And I laughed and I cried as I fondled my friends, and I smiled through my memory's tears.

And my childhood days came back again, once more I was sailing the sea,
As my hero was roaming the wide, wide world and was bringing his treasures to me;
My age was slipping away from me, and my boyhood came back again,
As I greeted my friends in the old book shop, as though parted we never had been.

—*Theodore Sharpe.*

REAL INK and REAL SERVICE

IN last issue of *Canadaink* we printed some excerpts from letters received from customers in different parts of the country. Since then we have received two more from widely separated sources and of such a flattering nature that we cannot refrain from publishing them. The first one is from the far west, and the writer has the right idea when he says "that future orders will certainly go to Canada Printing Ink Co., Limited.

A Small Buyer

Dec. 20, 1920.

"We enclose herewith Post Office Order to cover your invoice dated Nov. 30th. We have tried out the Black and find it is real "Honest-to-John" Printing Ink. Our future orders will be addressed Canada Printing Ink Co."

The second one is an unsolicited tribute to our "Square deal" policy of doing business, and gave us a great deal of satisfaction when we received it. Here is a local firm giving us nearly \$1,000.00 a month in ink orders, and they express their satisfaction as emphatically as does the smaller buyer.

A Large Buyer

Nov. 26, 1920.

"We wish to thank you for the excellent manner in which you have taken care of our requirements at all times during 1920. To show our appreciation in a definite way, please consider this a contract that you will supply us with what we require in inks during 1921. We do not intend to ask prices elsewhere, but will leave it in your hands to take care of us to the best of your ability, based on conditions prevailing at time the goods are delivered. From what we can see of conditions, our requirements in 1921 will be 75% of what they were in 1920. Trusting that your year has been a satisfactory one and wishing you success for 1921."

Good Ink

is the determining factor
of Good Printing

Canada Ink

Is Good Ink

We make it for all
qualities of stock. 
Write us for Price List.



Canada Printing Ink Co., Limited
15 Duncan Street, TORONTO



ORDER SUMMER ROLLERS

Before the hot weather arrives. Let them season in your pressroom. You will have them then when needed

SINEW BRAND

WILL GIVE YOU WEAR

Canada Printing Ink Co., Limited
15 Duncan Street, TORONTO

Canadaink

Autumn
1921

Issued
Occasionally
by the
Canada
Printing
Ink Co. Limited
Toronto.





N Optimist
is one who
makes the
best of it when he
gets the worst of it

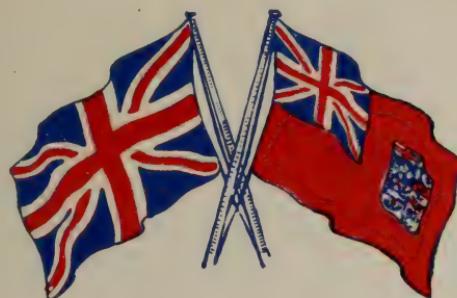
—Anonymous.

Inks used on this issue of CANADAINK

Green Black Light No. 208

Olive Green Light No. 272

1867



1921

Dominion of Canada **ELECTIONS**

For Effective Election Literature use Color Inks.

Flag Red No. 6968	\$2.00
Flag Blue No. 6967	1.75
Job Red No. 470	1.25
Job Blue No. 374	1.25

Are Suitable Inks for Election Cards, Hangers, Etc.

MAIL YOUR ORDERS

Canada Printing Ink Company

LIMITED

15 DUNCAN ST.

TORONTO

CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO. LIMITED, TORONTO, for passing along items of interest to the pressroom

SEPTEMBER, 1921

NUMBER SIX

BILL says—"Spare the price and spoil the job."

◆◆◆

IS business back to normal again? If we overlook the abnormal volume of business in 1920 we realize—not how *poor* business is now—but rather how *good* it is.

◆◆◆

OUR new sample book has now been sent to every printer in Canada, whose name and address we know. The issue "crowded out" the summer number of *Canadaink*.

◆◆◆

BILL says—"A little offset is a dangerous thing."

◆◆◆

THE insert in this issue of *Canadaink* is a reprint from cuts that have gone through long runs. Printed with our high-grade Process Inks, they produce an atmosphere of wealth and comfort in the home; they put juicy flavor in the melon, and add to the appetising bloom of the strawberry. What a magic touch good printing ink has! The chief ingredients of these Inks are oil, color, brains and experience.

AFTER more than a year of continuous work, our new sample book has been completed. We have endeavored to give to the trade a book that will not only include a fair range of each color, and be fair samples of the products which we supply, but a book in which the printer, with a justifiable pride in the Art Preservative, can hand to his largest customer, with a confidence that he is presenting the best there is to be had. The book has about one hundred and forty pages, showing about one hundred and eighty different Inks. Even a book of this extent does not contain samples of many that might have been included. The samples were printed with stock inks taken from our shelves. Their printing qualities speak for themselves—well ground and clean working, smooth laying, fine color and proper drying.

An innovation, which we trust will meet with approval, has been the issue of a price list, showing the net prices. It has long been the custom to have prices printed in the sample book, and then allow a varying scale of discounts, so that printed prices were more a starting place for bargaining than a fixed price. The only variation from our present list is controlled by the size of the package and the quantity ordered, and the same terms apply to everyone without rebate or special concessions. For convenience and ready reference a pocket has been placed in the inside back cover of the sample book for the price list. The new list contains a number of price reductions, the second to be issued this year.

We are mightily pleased with the many fine comments and congratulations which busy printers have taken time to send us on the production of the book.



THE Printer with a desire for a higher standard of excellence in his output will use CANADA INKS. They give his printed page the necessary stamp of quality.

THE PRINTER*(Specially contributed to Canadaink.)*

I USED to think a Printer's life was one of peaceful joy, he had no cares to blight his day, nor money to decoy. I thought that all he had to do, to make the shekels roll—was printing half-sheet auction bills or ballots for the poll; that advertisers flocked in gangs to fill his paper up, with sales of hardware, ham and beans, and oft a brindle pup; that when the toil of day was o'er, a peaceful pipe he'd smoke, and smile, because a wad of kale was in the bank to soak. But I have changed my views somewhat, since I now run a sheet; my time is spent in hustling hard in making both ends meet. At times I feel like pulling stakes to make another go at some old job I don't care what, where I can make some dough. The printing trade is gone to pot, the price is on the blink—the competition I have got will drive me soon to drink. But Jones who runs a harness shop, and Brown who peddles beans, tell me they've got to quit, by heck, and drift to other scenes, where they can get some other work—and not too much of that—the kind of work they're in just now, has fallen rather flat. And so, when I contrast my job of peddling out the news, and selling job work to the folks who pay me all my dues, I find my life is made of things, that happen on the spot—that make a man forget his cares; his job is just to sell his wares, contented with his lot.



GETTING results calls for every precaution in buying the necessary aids. Can you afford to neglect the very important item of Printing Ink? Printing Ink conveys its message direct. It is the only thing the reader sees. How important it is that this message should be clear and readable. Good Inks—CANADA INKS—should be the medium of your message.

A BOUNCING NEW BABY

THERE is always a happy feeling in the home, on the arrival of a bouncing new baby. How the neighbours gather around to gaze and admire. How delightful is the admiration of friends, and what a wonderful future lies before the child. How proud the parents are; such promising dimpled hands, such a wonderfully shaped head, such intelligent eyes (?)—There is a well developed new baby in the Printing Trades, and it has just celebrated its second birthday last July by a big party in Chicago. Friends from many points in United States as well as from Montreal, Quebec, Toronto, Winnipeg, Owen Sound, Guelph and other places in Canada gathered for the occasion. I would like to tell you about the party, but you have perhaps already read of it in the trade papers, so "Here's to the baby," Gentlemen—"The International Association of Printing House Craftsmen."

The Craftsmen have already adopted a mark and a slogan and their ambition is to be to the printing trade what the Art Societies and the Camera Clubs are to Art and Photography. At their next convention in Boston they are to stage a real "Printing Show" in addition to type, presses and accessories by and with which the thing is done. It will not then be a far cry to the day when the Craft will submit specimens of the Art Preservative, for annual competition under various groups and classes. Of course there will always be in Printing as there is in Art, much work that is done for exhibition purposes only, and not for competition, but I am not unmindful of the fact that Baby Shows are quietly educating the public to the fact that simply being big doesn't mean perfection at all, so let us be hopeful, too, that Printing Shows will help to educate the public to a knowledge of and a taste for the better printing.

TO CUT OR NOT TO CUT—PRICES

To cut or not to cut? That is the question.
Whether it is not better in the end
To let the chap who knows not the worth
Have the business at cut-throat prices, or
To take up arms against his competition,
And by opposing, cut for cut, end it.
To cut—and by cutting put the other cut
Out of business—'tis a consummation
Devoutly to be wished. To cut—to slash—
Perchance, myself to get it in the neck—
Aye, there's the rub; for, when one starts to meet
The other fellow's prices, 'tis like as not
He's up against it good and hard.
To cut and slash is not to end confusion,
And the many evils the trade is pestered with.
Nay, nay, Pauline; 'tis but the forerunner
Of debt and mortgage such a course portends.
'Tis well to get the price the goods are worth
And not be bluffed into selling them for what
So-and-So will sell his goods for.
Price-cutting doth appear unseemly
And fit only for the man who knows not
What his goods are worth, and who, ere long,
By stress of making vain comparison
'Twixt bank account and liabilities,
Will make his exit from the business.

—*Adcrafter.*



SUMMER Rollers get too hard in cold weather to do good work. The printer who can put his Summer Rollers away now, in good shape, will have Rollers next summer that will run without fear of melting. We are now making Sinew Brand Rollers for fall and winter use. Ship us your cores.

LIMITATION ON THE PRODUCTION OF CARBON BLACK

THE State of Wyoming has a law prohibiting the burning of natural gas for the manufacture of carbon black within ten miles of a village or industrial plant. Various carbon factories had been installed and operating so the enforcement of this law was fought through the state courts with varied success. Recently the United States Supreme Court rendered a decision upholding the state law, saying that the state had police powers over matters of this kind.

This decision will practically prohibit the manufacture of carbon black in Wyoming, which as a state is the third largest manufacturer; in fact, there are only two states in which carbon is produced in large quantities, so production in these states will have to be very materially increased in order to keep up with the demand.

Carbon black is absolutely necessary in the manufacture of black printing inks, black paints, rubber soles, heels and uppers for shoes, composition rubber goods and so far no substitute has been found. Therefore, if this adverse legislation is not repealed, the whole printing industry will suffer, if not from an actual shortage at least by higher prices. The newspapers are the largest users of black inks, so this branch of printing will feel the advance in prices first.



BENJAMIN FRANKLIN said: "It is a very decent warrant of stability to serve one thing faithfully for a quarter of a century." For more than forty years we have been serving Canadian printers. Our business has developed and is growing with the confidence of our customers.

THE SPICE OF LIFE

UPPOSE all fish that nibbled bait,
Were landed at our feet;
Suppose they swarmed in column eight,
Right past our grassy seat;
Then Izaak's art would lose its bliss,
For the fishing sport is catch and miss.

The mountain streams we wade all day,
The trout will never rise;
We cast and reel where eddies play,
Our patience never dies;
The angler's sport is tang with spice,
Because uncertain, like the dice.

Suppose all birds that crossed our track,
Should tumble at our pull;
Suppose our gun should always crack,
Our game bag always full;
Then Nimrod's chase would grow dead stale,
For the huntsman's sport is hit and fail.

And so we tramp the forest trail,
Without a shot in sight;
We climb steep mountains, plunge the dale,
Until the darkening night;
Then homeward wend with game bag poor,
For the chase is oftentimes just a lure.

Suppose we always found our quest,
And never met defeat,
Then life would be a dreary guest,
Without a joy to greet;
God tempers souls with failures, strife;
This is the zest, the spice of life.

—*Theodore Sharpe.*



WE ARE SPECIALISTS IN PROCESS AND QUADRI-COLOR INKS



GIFCHER & HAWKINS PRINTERS



CANADA PRINTING INK CO. LIMITED, TORONTO

JUST BETWEEN OURSELVES

E want to sell you Printing Ink,
Lots of it—by mail or otherwise
For better printing
To give your work the hall mark of excellence.
We have the organization, the desire,
We ask—the opportunity.
That's why, we are sending you
This little House Organ
"Canadaink."
We believe in publicity,
In the use of printing ink,
Especially CANADA INK.
We would like you to know more—
About our goods,
About our organization,
About our service,
About our attention to detail,
About our wish to have you trade with us.
That will ensure our partnership in business,—
Our duties,—
To have Ink ready for the press
When the press is ready for Ink.
To see that you get good Ink,—
Ink that will print sharp and clean,
Ink that will not fill up nor offset,
Ink that will dry perfectly,
Ink that is "just right" for color,
Ink that will be reasonable in price, or better,
So that your pressman, yourself,
Your customer will say
"CANADA INKS are sure O.K."
Then there will be
A thrill in your daily work,
Joy in good printing,
And profit—for both of us.

NEARLY ALL SPOT CASH ITEMS TOO.

IT costs money to operate a printing plant, just the same as it costs to operate any other manufacturing business.

If we didn't have to pay out money for advertising, bad accounts, benzine, book-keeping, boxes for packing shipments, brooms, changes in composition, cleaning up; clerks for keeping records; collections; corrections; cutting stock; delays; depreciation of plant; distribution of type; donations of money or of printing for charity; if we didn't have to pay for employers' liability insurance; errand boys; estimating time; express charges; freight charges; gas; grinding knives; handling stock; heat; ink; insurance on plant and buildings; janitor service; light; lost time (non-productive); oil; oiling time; postage; power; proof-reading; rollers for presses; rags for wiping and cleaning; remnants of stock; rent; repairs; revises; salaries of salesmen; soap; spoiled stock; if we didn't have to pay for stationery; taxes; telegrams; telephones; towels; twine; waiting time; washup on presses; wasted ink; water; war tax; wear and tear; wrapping paper, and several other items of expense that loom up from time to time—then perhaps we could sell time for what it cost us, but unfortunately and contrary to the minds of the soviet and radical mechanic who attempts to disturb our workmen and their work, all of these items must be paid for and included in the hour cost of production, so why all the comparison between wages paid per hour and the sold hour. It costs money to conduct a business whether it be large or small, and the smaller the business, the larger the comparative overhead, due to smaller production. So says a bunch of organized printers in the West; so say all of us; and so say all Franklin Printers.

—Geo. Wray.



This department is for receiving and giving suggestions and answering questions leading to a better understanding of our day's work.

ONE of the common complaints in the average press-room is the amount of ink which is lost through drying out or "skinning over." A great deal of this could be avoided if a little more care and attention were given when ink cans were first opened. Inks are purposely made with a certain amount of driers added, as it is necessary they should dry on the different papers. Some inks will dry more rapidly when exposed to the air than others. This particularly applies to Bronze Blues, and some of the Reds and Greens. We send out all our Inks with a piece of oiled paper over the top of the Ink, and if care is taken to lift this paper off carefully, then take ink off evenly from the top of the can, and replace the paper, it will help to prevent the balance from drying out. We also suggest that Ink be taken from the can with a square-end ink knife. This is more preferable and more economical than the too common way of digging down into the Ink. Some pressmen prefer to keep their opened Inks covered with oil or water. Do not have too many partly used cans in your ink cupboards and have your pressroom staff use all the ink in the can before opening a fresh one. CANADA INKS are too good to waste.



OUR Service Department is strictly "at your service." One day recently we were asked where electros for printing calendar tabs could be purchased, and on the same day for information about carbon coating on the back of sales checks.

A CUSTOMER from one of the large out-of-town offices, who has had a wide range of experience, sends the following hint about working Gold Ink, which we gladly pass along. He says, "In running Gold Ink, the most important thing is to keep it from drying too fast on the plate and rollers. I have found that lots of moisture around the press retards drying. I frequently use a well-wet cloth under the fountain, to supply moisture to the Ink and find it a great help."



BILL says—"Use CANADA INKS and you will not have to use Damitol as a reducer."



I WOULD like to know why in your new sample book, and suppose in your old one, too, you have some colors that you call "Lake" such as Green Lake, Rose Lake, Blue Lake? What has the lake got to do with it, why aren't they springs or seas?" So enquires a printer with a bent for curiosity that leads to knowledge. We do not know the "why" of it, or who started it in the first place, but throughout the whole trade the term "Lake" stands always for a definite description, and denotes transparency in the color. Just while we are commenting here, we may add too, for the benefit of some who may not know, that transparent inks appear many shades darker in the can. In bulk there is a depth of color they do not possess in printing. We frequently have Ink returned to us as being too dark when the appearance is seen without being tried on the press. The color of transparent Inks, too, will vary with the amount of Ink carried, color carried too full will appear darker than sample, while if the color is run sparingly it may be several shades lighter than sample.



"The Noon Hour"



HE was a wise man who said that he hadn't time to worry. In the daytime he was too busy, and at night he was too sleepy.



HE—"My father was killed in a feud."

She—"I never would ride in one of those cheap cars."

—*The Goblin.*



FIGURES DON'T LIE

AN Irishman was working for a Dutchman, and wanted a raise in wages. Said the Dutchman:

"Pat, if you are worth it, I will give it to you; but listen, Pat, you know there are 365 days in the year?"

"Yes," said Pat.

"Now, you sleep eight hours each day, that equals 122 days you sleep. Figures don't lie, Pat. Take that off 365 days and you have left only 243 days.

"Yes," said Pat.

"Now, Pat, you have eight hours for recreation and devotion."

"That is equally 122 days. Now take that off 243 days and you have 121 days left. There then are 52 Sundays in the year. You must take that off, for you don't work on Sundays, and that leaves you 69 days.

"You know I always give you 14 days vacation each year?"

"Yes," said Pat.

"That leaves 55 days. Now, Pat, there are 52 Saturday half-holidays in the year. You know you don't work Saturday afternoon."

"That makes 26 days. Now take that off, and that leaves 29 days. Now, Pat, you have about two hours for meals each day."

"Yes," said Pat.

"That equals 28 days. Now you must take that off. That leaves one day, and figures don't lie, Pat!"

"Now, Pat, you know I always give you every St. Patrick's Day off. Now, Pat, I want to ask you do you think you are worth a raise?"

Said Pat—"What the h---- have I been doing all this time?"

—*London Opinion.*

THE HORRORS OF WAR

TWO soldiers went into a restaurant on the eastern front, and said to the waiter: "We want Turkey with Greece."

The waiter replied: "Sorry, we can't Servia."

"Well then, get the Bosphorus."

The boss came in and heard the order and then said: "I don't want to Russia, but you can't Rumania."

They were not a Paraguay Tommies, as they went away Hungary saying, they never sausage a place, and wishing they were at Frankfort or Bologna where they could Havre a decent meal. But they longed most to get back to "Old Blighty" to Sandwich, as they were bred and mustered there.—*Contributed.*

Oh! Tom! This is terrible.



THE softer the road, the harder it is to travel.



WHERE will you reside?" asked the reporter of the young couple.

"At the Old Manse" replied the bride. And the item in the local paper read thus—"Mr. Hardup and his bride, formerly Miss Millions, have returned from their honeymoon and will live at the old man's."



HOW IT SOUNDS

Proofreader—As flowers without the sunshine fair comma so comma without you comma do I breathe a dark and dismal mare.

Copyholder—Thunder; not mare, air.

Proofreader—I breathe a dark and dismal air comma as flowers comma.

Copyholder—Shoot the comma.

Proofreader—'Tis done. As flowers without the sunshine fair semicolon confound slug seven he never justifies his lines—no joy in life comma no worms.

Copyholder—Warmth.

Proofreader—No warmth I share comma and health and vigorous flies—

Copyholder—Blazes; health and vigor fly—

Proofreader—Health and vigor fly full stop.

That's about the sound of it when poetry is on deck.

—*Des Moines Register.*

SNAP SHOTS FROM OUR MAIL BAG

Canadaink

WE wish to acknowledge receipt of the last issue of *Canadaink*, and also to express our appreciation of the excellence of the production from a printer's viewpoint. . . .

"The Gold Ink used on your cover appears to be just what we have wanted for some time, *i.e.* an Ink which will work on cover paper. Most Gold Inks are advertised on highly coated stock and are not suitable for other work. . . .

"Will you please forward one pound for trial; also include careful directions for use.

Sample Book

WE duly received your sample book for which we thank you. It is a very fine sample of the printing art and reflects great credit upon your products, and we are particularly pleased to see the "Made in Canada" stamp on the fly leaf of the book."

"It is more than a sample book. It is a work of art."

"A nice sample book and well gotten up. Deserves special mention and credit."

"Beautiful! I sincerely hope you may get lots of orders for your goods."

"Best book I've seen."

"Some book."

"It is a masterpiece and very attractive."

"Beautiful as well as useful."

The "Grand Slam"

OUR rush order for Ink arrived this morning in good condition. We thank you for your prompt attention to this order."

Dixie Black

An Ink with a High Quality
at a Low Price

45c.

PER POUND

SPECIAL REDUCTION IN QUANTITIES
AND LARGE TINS



**Canada Printing Ink Co.
Limited**

15 Duncan Street, TORONTO

CanadaInk



Winter

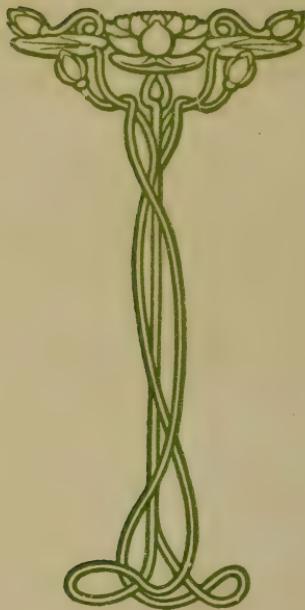
1921-2

Issued Occasionally by the
Canada Printing Ink
Company, Limited
Toronto



A merry heart
is a good
medicine

—Proverbs 17 : 22



CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO. LIMITED, TORONTO, for passing along items of interest to the pressroom

DECEMBER, 1921

NUMBER SEVEN

ONE of our customers recently stated that he was always able to send us an order with confidence "Before" and "Behind." He had confidence BEFORE sending the order, that he would get what he wanted; and he knew that we stood BEHIND our goods, because of the satisfaction and service he had been getting from us in the past.

The Same to You



Tho' the world be at sixes and sevens,
And battered and twisted and torn,
And old faiths seem shattered and shaken,
Or wiggly and wobbly and worn.

We'll be cheery, by heck—for it's Christmas,
And we'll laugh as we always shall do,
When you pass us the old-fashioned greeting,
And we say the same back to you.

BILL says—"Printing Ink 'remains to be seen.'"



ABOUT the first of November we issued a new edition of our price list, superseding previous issues, and showing a reduction of over thirty different lines of Colored and Black Inks. This list is in keeping with our "Square Deal" policy. The changing market conditions have been responsible for varying prices of Inks in the past, and we believe the Canadian Printers will appreciate this endeavor on our part to give them the benefit of any reduction in cost as soon as is possible. We believe we are the only Printing Ink Company that issues a printed price list showing the net selling price of Inks. The only variation in price from this list is determined by the quantity, and size of the package. In the back cover of our new specimen book will be found a convenient pocket for keeping price lists, etc., for handy reference.



BILL says. "A soft answer turneth away wrath, but a prompt one might have prevented it."



SHORTLY after the outbreak of the war, makers of Newspaper Inks were hard put to it, to secure a satisfactory supply of oil. In common with others, we found that our supply had been commandeered for war purposes. For several years, newspapers have suffered some inconvenience from ink that in some cases did not print well, and in other cases, caused a stain through the paper, and it has only been within the past six months that conditions have returned to normal.

"PRINTING—THE MOTHER OF PROGRESS"

AT the Convention of the United Typothetae of America, which was held in October at Toronto, the slogan "Printing—The Mother of Progress" was adopted for the trade. For some time past a contest has been under way to find a suitable motto or slogan for the printing industry, and out of about a thousand suggestions submitted, the above was adopted. It is the intention to make this slogan as universal and wide-known as that of the florists' "Say it with flowers," or the painters' "Save the surface and you save all." This is a splendid idea and printers generally should give every prominence to an expression which truthfully emphasizes the dignity and importance of the printing industry. Printers everywhere should cultivate that high regard for their calling that will lift it above a counter-selling, huckster class—and place it among the manufacturing industries that have their rightful place in the scheme of a nation's progress and development.



MANUFACTURERS are again beginning to formulate programmes that necessitate the use of printers' Ink, both for the newspaper as well as the job office. The printer who is planning for the future, who is giving his best to further the quality of his output, will not be content with "just good enough" in anything. Paper, illustrations, type, presswork, may be all that could be desired, and yet many a printer overlooks one of the greatest factors for the success of the job—the Ink. When you have an order that requires Ink of the highest grade write us for samples. Our experts will give you their advice. We will send the Ink to suit your requirements. CANADA INKS are always QUALITY Inks.

TEMPERATURE AND HUMIDITY

"The sunshine and shower,
The dew on the flower,
The frost on the pane,
The sun, sleet and rain."

TO a poet the "Changing Year" brings a round of beauty and inspiration, but these same changes of temperature and humidity bring trials and tribulations to the soul of the printer. Always recognized as natural conditions little or no attention was given to controlling or combating the trouble they caused. Of late years, however, a great deal of thought and attention has been given to the subject by a number of the larger and more progressive offices, and their conclusions have been largely the result of observation of conditions existing in their individual offices. A customer from an Eastern city writes us, asking some qustions in reference "to what we consider ideal temperature and humidity conditions in the pressroom during the winter and summer." To best appreciate these questions, let us review the conditions that surround us.

When it is cold—Ink is tacky and plucks the paper; paper full of electricity, hard to feed and pile; Ink offsets; rollers too hard for fine distribution.

When it's hot—Heat conditions usually accompanied in winter with excessive dryness, and in summer with excessive moisture.

When it's too dry—Ink dries too rapidly, both on press and job; paper dries out and shrinks, making close register impossible; rollers shrink.

When it's too damp—Ink does not dry; paper takes up moisture, stretches easily and makes register difficult; rollers absorb moisture, get sticky, do not take Ink properly, melt easily and decompose.

Having these conditions in mind, *Canadaink* asked

several of the largest and best equipped offices for an expression of opinion, and we have much pleasure in presenting our readers with their replies.

“A”

The ideal condition for a printing pressroom is, of course, one by which atmospheric conditions are under absolute control. This, unfortunately, we are not in possession of, and we rely chiefly on “luck.” We do, however, make it a point to keep the temperature in our Printing Press Dept. at 70°, summer and winter. All of our presses are equipped with electric neutralizers for control of static electrical conditions.

The difficulties with respect to atmospheric conditions do thrust themselves upon us periodically, and we meet each attack upon its own ground, as it were.

While we have almost ideal working conditions, with respect to light and space, we know of no means of making the condition of a Printing Pressroom ideal, unless the atmospheric conditions are under positive control.

“B”

Answering your letter of recent date respecting temperature and humidity of Pressroom, would say that our practise is to maintain a temperature from 70 to 75 degrees in winter, and in summer we have to take the temperature the weather man gives us. Respecting the humidity, about 50% is an ideal condition, but very difficult of attainment.

“C”

This will acknowledge receipt of your favor with reference to atmospheric conditions in our pressroom.

Re temperature—we endeavor as far as possible to keep our pressroom at a temperature ranging between 68 and 70 degrees. This, of course, requires considerable attention owing to weather changes, and it is difficult to obtain ideal conditions. In very hot weather the difficulty is increased owing to conditions over which one has no control, but by opening or closing windows you are able to get fairly good results as far as temperature goes. Should you be fortunate enough to have an apparatus for controlling the atmosphere it becomes a simple matter, but the cost of same is out of the question in most cases.

In the writer's opinion the greatest trouble arises from humidity. Controlling the amount of moisture in the air is one of the most difficult things, and at the same time one of the most important. Upon it rests to a great extent the accurate registration obtained upon the work going through the pressroom. In the cold weather the humidity does not cause the same trouble as the necessary heating of the building seems to absorb considerable of what may be in the air at any time.

In the hot weather when we frequently have a temperature of ninety to ninety-five degrees, and humidity reading eighty to eighty-five degrees and sometimes higher, it is almost impossible to control registration especially in work that has to go through the press a number of times, and where the registration is very close.

It is a difficult matter to advise just what to do to control humidity; sometimes it changes very rapidly, especially after a thunder storm, or when it has rained during the night. It is also difficult to set a standard degree of humidity as that depends, of course, on the amount of moisture in the air. On very humid days it is wise to keep the windows closed as much as possible; of course, this will depend upon the reading of your wet bulb thermometer. If the humidity is greater outside than it is in the pressroom, the windows must be kept closed, and if on the other hand your reading shows that it is drier outside than it is inside then it is quite the proper thing to open the windows and make an exchange of air.

The situation can be helped considerably by keeping the air in the pressroom agitated. This can be helped by a forced draught or a battery of electric fans, and this is especially serviceable in the room where the paper is seasoned, which should have the same air conditions as the printing room.

In the writer's opinion ideal conditions would be a temperature of sixty-eight to seventy degrees and a wet bulb meter reading of not more than forty-five degrees of humidity. If less humidity can be secured by artificial means it is desirable to do so.

"D"

In replying to your letter re temperature of pressrooms, I might say that I try to keep the pressroom at an even temperature of 75 degrees.

The humidity is something I have no means of ascertaining, so I am not in a position to speak of it from experience. I understand that the correct reading would be:

With the thermometer at 75 degrees and the barometer reading 30" the percentage of humidity would be 60. The difference between the wet and dry bulbs should be between 8 and 9, the wet bulb registering from 66 to 67.

If the pressroom could be kept at this reading, winter and summer, night and day, I think a great deal of the pressmen's trouble would be eliminated.

"E"

In my opinion the temperature in a pressroom should be about 65 to 70 degrees. If one can keep his room at that point, he will have little or no humidity.

"F"

We find that in the winter months if we can keep our pressroom from 70 degrees on up we are quite safe and have a minimum of trouble. As regards the humidity, this is regulated entirely by the pressmen, through the medium of admitting fresh air from the

outside. In the summer we do not make any attempt other than the regular natural state of the weather from day to day. Our experience has been that if we can keep our pressroom, seven days a week, warm all the time, night and day, our troubles practically vanish, but the minute the temperature is allowed to run down during the night and the cold get into the paper, it is impossible to eliminate it entirely, no matter how much we heat the rooms afterwards.

"G"

Replying to yours re temperature and humidity of the pressroom. We try to keep the temperature of the pressroom between 70 and 75 degrees both summer and winter, as we find that as near ideal working temperature as possible, but it is very essential that the room be kept warm at night as well as day, especially over the week-ends, if you want to avoid trouble with rollers and electricity. As to humidity, it is almost impossible to control, but we always try to guard ourselves against too much by keeping the windows closed during damp days, and always keep our stock that is used for register work covered with oilcloth covers at all times after first color is printed, so as to keep the weather and temperature of the room from shrinking or stretching the paper and spoiling the register.

If on the other hand we are troubled with electricity in the paper, which we seldom are, as we are equipped with electric neutralizers, we hang wet rags on the steam pipes in winter or sprinkle the floor with water in the summer.

"H"

With reference to your recent letter requesting opinion as to temperature, etc., of press rooms, we consider 70 to 75 degrees an ideal temperature for the pressroom, both in summer and winter. The more it can be kept even the better and this should be maintained through the night as well as during the working hours.

As to humidity, the best opinion we have had is that about 70 degrees is ideal. If we get further information on this latter point, we will let you know.



WE have been manufacturing Printing Ink in Canada for Canadian printers for over forty years, and the secret of our continued success has been that we use materials of the highest quality procurable, tested by experts—and manufactured with the greatest carefulness. This is the surest guarantee of a uniform product. Insist on using "CANADA INKS."



THE NEW YEAR

A FLOWER unblown; a Book unread;
A Tree with Fruit unharvested;
A Path untrod; a House whose rooms
Lack yet the heart's divine perfumes;
A Landscape whose wide border lies
In silent shade 'neath silent skies;
A wondrous Fountain yet unsealed;
A Casket with it's gifts concealed;
This is the Year that for you waits
Beyond tomorrow's mystic gates.

—*Horatio Nelson Powers.*



MY CREED

F OR all life's day, this is my creed—
To lend a helping hand to those in need.
To those who come for sustenance to my door,
To give each all they seek, and something more.
To do, each day, my work as best I can,
To live in harmony with God and man;
Just to uphold the right and spurn the wrong,
And sweeten all my labor with a song;
To sympathize with those who slip and fall,
Remembering we are human, one and all.
To live my faith, whatever that may be;
To glimpse through this brief life—Eternity.
This is my creed. Oh, may I ever give
The best I have to those with whom I live.

—*Myrtle Corcoran Watts.*





THE VALUE OF A SMILE

THE thing that goes the farthest toward making life worth while,
That costs the least and does the most is just a pleasant smile;
The smile that bubbles from a heart that loves its fellowmen,
Will drive away the clouds of gloom and coax the sun again.
It's full of worth and goodness too, with manly kindness blend—
It's worth a million dollars and it doesn't cost a cent.

There is no room for sadness when we see a cheery smile,
It always has the same good look—it's never out of style,
It nerves us on to try again when failure makes us blue;
The dimples of encouragement are good for me and you.
It pays a higher interest, for it is merely lent—
It's worth a million dollars and it doesn't cost a cent.

—*Anonymous*



THE PRESS TRIUMPHANT

BEHOLD the village crier that once a week
Quavered stale news—to what dimensions grown!
This giant bugler, with distended cheek,
That hath for breath the four winds as his own,
“The Press”—a hand-bill once, a lonely sheet
Sold by some starveling scribbler: so began
This parliament in which all nations meet,
This omnipresent eye of man on man.

Such might was in the seed by Caxton sown.
The scepter and the sword alike bend down
Before his printing-press—the People's Throne,
The axe of evil, and of fame the crown.

—*Richard Le Gallienne*



PRINTER BILL

WE have a printer in our town who always has a welcome smile; he calls his customers his friends, and seems to think they're worth the while. So when I want to hear the news, I wander down the shady street, and call on Bill the local print, and jaw about the price of wheat. Sometimes when Bill is in the plant to lend a hand at plugging type, I wander round behind the press or watch the rattling linotypes. One time when I was near the press, I got some Ink upon my shirt, and with a scowl at Bill, I said, "It is the meanest kind of dirt. I cannot stand the greasy mess, it makes my temper always rough, when I go tramping home at times, all daubed up with the filthy stuff." "Now, friend," said Bill, "you've got it wrong; look rather at its comely face; it is the mightiest force that lives, it chased oppression from the race. Contentment follows in its wake, from tyrant head it tears the crown, it plays a noble part in life, no honest man need fear its frown. Even on your shirt you'll find that Printing Ink is no disgrace; the things that men do villify are often blessings out of place." And so, when I am full of gloom and cavil at my humble worth, I think of lowly Printing Ink that stands supreme for good on earth.



USE Holly Red and Holly Green for Christmas printing. They are the rightful colors to give your work that seasonable holiday touch.



WE can supply electrotypes of the cuts (without lettering), used on the front cover of this issue of *Canadaink*, to any printer requiring them. We will also be pleased to furnish a number of color suggestions, different from those we used, that will prove suitable.

WITH the last issue of *Canadaink* we sent out a circular about Inks suitable for election printing. We noticed that a printer in a Western Ontario town had it placed in a prominent position calling the attention of the public that he was equipped to do election printing.



THE COST

IT isn't the price of the mailing piece
Which determines the campaign's cost;
It isn't the cent saved here and there
Which says that you gained or lost.
It isn't the colors you didn't use
Which ought to have put it across,
Nor the hand-set page or the pressman's wage
Which have saved it from loss.
What counts with you is what came through
When the mail brought in replies;
It's the cost per reply that answers the why
Of the high class printer's price.



MAKE FRIENDS

IF I were asked to give advice to a group of young folks who wanted to get ahead in business," said a successful old man to me the other day, "I would simply say, MAKE FRIENDS. As I sat here before the fire the other night, I let my mind run back, and it was with surprise that I learn that many of the things which in my youth I credited to my ability as a business man, came to me because I had made influential friends who did things for me because they liked me. The man who is right has the right kind of friends, and the man who is wrong has the kind of friends who are attracted by his wrongness. A man gets what he is."



This department is for receiving and giving suggestions and answering questions leading to a better understanding of our day's work.

THE issue of the *Specialties* Number of "Canadaink" on the cover of which we used our Gold Ink, has been responsible for several enquiries as to how it is possible to work Gold Ink on rough stock and preserve its brilliancy. Use a filler or base in printing Gold Ink on rough surfaced, antique, book or cover papers. Mix about enough of the Gold Ink (Varnish and Bronze are sent to you in separate packages) to run for about an hour and a half—and keep it working. Do not allow your press to stand for any length of time, and expect your Gold Ink to print sharp and clean when you start working again.



A PRINTER in one of the smaller centres writes to inquire if we know of anything that will help him to print rule jobs without cutting his rollers, as he had a perfectly good set of Gordon rollers destroyed through the rules cutting the composition. Nearly all the trouble of this description is caused by the heavy impression on the sharp face of the rule, without anything to relieve it. If it is possible to lock up bearers, to relieve the heavy impression, it will help overcome your difficulties. On jobs where the down rules run off or close to the bottom of the sheet we would suggest locking up horizontally a two or four point rule far enough away from the form so that it will print on the tympan instead of on the stock. This will relieve the impression on the bottom of the form.

WE believe that the business tide has turned again towards us. This country suffered from the business depression, the same as the rest of the world, but not by any means as badly as some others. We should think of how good times were with us, rather than otherwise. There has been such a decidedly healthy revival of business confidence, noticeable in the increased number of orders we have been receiving lately, that we believe the period of depression is past. Should this prove to be a real revival of trade, Canadian printers should feel elated at our country's power of recuperation.



DURING the winter season when the pressrooms are sure to be cold, especially in the mornings, many a pressman has been "up against it" with cold, stiff halftone Ink, that would not work without a great deal of manipulation. Try our Reducing Black for troubles of this kind. Reduces the body without weakening the color, minimizes plucking and offsetting.



THREE are not a great many pressmen who specialize in platen press work, and yet the work of the platen pressman is just as important a factor in the success of an office as is the main pressroom with its battery of cylinders. It requires ability, neatness, and carefulness to handle a small job just as much as it does on the large presses. A well known Ontario office, specializing principally in catalogs and color printing, make a practice of having all their covers (plain and embossed) printed on platen presses, and their superintendent informs us that his greatest difficulty has been to get pressmen that would specialize in this class of work.



"The Noon Hour"



ONCE ENOUGH

"How often does your road kill a man?" asked a facetious travelling salesman of a Central Branch conductor the other day.

"Just once," replied the conductor sourly.

N.Y.C. Magazine.



SOCIETY ITEM

On Friday afternoon of this week Mrs. Judge Willmott assisted by some friends will pour tea on her spacious verandah.



COLORS IN THE ORIENT

To the Oriental mind the use of colors in combination convey a far deeper significance than the mere harmony or contrast in use. They convey a symbolical meaning, or a religious significance; they use certain colors in their reference to sex and social position, etc., each combination being appropriate to the occasion and use for which it is intended.



Advertising is not a modern invention—read Numbers 24:14 and Ruth 4:4.



HE HAD HIS DOUBTS

An elderly man was persuaded by one of his sons to go with him to a boxing exhibition.

The son paid for two \$2 seats.

"Now, dad," said the son joyfully, "you'll see more excitement for your \$2 than you've ever seen in your life before."

"I've got my doubts about that," he said gloomily. "Two dollars was all I paid for my marriage license."

ENGLISH AS IT SOUNDS

Said Mrs. A., one of the overhears: "They must have been to the Zoo, because I heard her mention 'a trained deer.' "

Said Mrs. B: "No, no, they were talking about going away and she said to him, 'Find out about the train, dear.' "

Said Mrs. C: I think you are both wrong. It seemed to me they were discussing music, for she said, 'a trained ear' very distinctly."

A few minutes later the lady herself appeared and they told her of their disagreement.

"Well," she laughed, "that's certainly funny. You are poor guessers, all of you. The fact is, I'd been out to the country overnight, and I was asking my husband if it rained here last evening."

—*Boston Transcript.*



Clancy—"Oi want to buy an ottymobile fer my woife.

Clerk—"Yes sir—Long body?

Clancy—"Begorrah No! She's built like a barrel—But phat the devil has that got to do wid it."



No! Clarence! It is not true that a pressman sleeps on the bed of a press.



"THEM WUZ THE DAYS."

When I think of the towel—the old-fashioned towel—
That used to hang up by the printing house door,
I think that nobody in these days of shoddy
Could hammer out iron to wear as it wore.

The comp who first used it, the tramp who abused it,
The devil who used it when these two were done;
The make-up, the foreman, the editor (poor man),
Each rubbed some grime off, while they put a heap on.
In, over and under, twas blacker than thunder,
Twas harder than poverty, rougher than sin;
From the roller suspended, it never was bended,
But flapped on the wall like a banner of tin.
It grew thicker and tougher, harder and rougher,
And daily put on a more inkier hue,
Until one windy morning, without any warning,
It fell on the floor and was broken in two.

—*By Request*

A NEW YEAR RESOLUTION

BEFORE laying this booklet down,
Will you subscribe
To the Progress Principle for 1922?
If you will make a New Year resolution,
We will help you carry it out.
It will enable you to produce better printing,
Save time and trouble in your pressroom—
Which all means dollars and satisfaction.
Here is a good plan to start on January 1st,
But your resolution can be deposited now.
“I, will strive in 1922
To advance printing
(Printing, the Mother of Progress),
By producing every job in such a way
That it shall be a credit
To my self, my shop, and my craft,
And of greatest service to my customer.
To this end
I shall endeavor to procure Inks
Of whatsoever quantity or shade, class or grade
As possess the required color,
Print properly and dry correctly;
To deal with an Ink maker
With experience, sound judgment,
And recognized principles of fair dealing.
This resolution I make with the understanding
That the ideals hereinbefore set forth
Will be fulfilled by the use of CANADA INKS.”
As a pledge of this resolution
You may take your pen or pencil
And inscribe your name and order
On the reply card enclosed with this booklet,
And so help to fulfill our mutual wish,
“A HAPPY AND PROSPEROUS NEW YEAR.”

Printing Ink

The great advances made in the development of printing processes and printing machinery have been matched with the art and skill of the printing ink maker. This field of scientific and commercial endeavor combines the skill of the manufacturer with the color-craft of the artist and the genius of the chemist.

Toronto

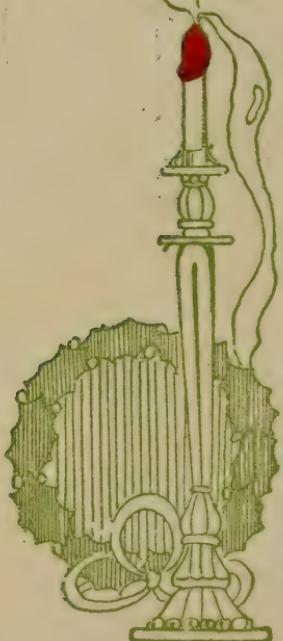
The largest printing centre in Canada — is the centre of the Canadian printing ink industry, and here no name is more generally honored than that of THE CANADA PRINTING INK COMPANY, LIMITED, who for more than forty years have successfully served the interests of the Canadian printing fraternity.



Canada Printing Ink
Company, Limited
Toronto

To the many friends whose
steady patronage
we so gratefully appreciate
we extend
The Season's Greetings
with wishes for
A Happy and Prosperous
New Year's trade

Canada Printing Ink
Company, Limited
Toronto



Canadaink

Spring
1922

—
Work
Number

Issued
Occasionally
by the
Canada
Printing
Ink Co. Limited
Toronto.





Quadri-Color Treatment
of Commercial Subject
Reproduced by Courtesy of The
Acton Pub. Co., Ltd., Toronto

CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, for passing along items of interest to the pressroom

MARCH, 1922

NUMBER EIGHT

BILL says "A profit on the docket is worth two in the estimate."



THE real values of CANADA INKS are only obtained through their actual use.



VIOLET Lake, and any of the brighter shades of Purple are seasonable colors for your Easter Printing. Some very harmonious effects can be obtained by using them in combination with the various art shades of Green.



Work!

*Thank God for the might of it,
The ardor, the urge, the delight of it—
Work, that springs from the heart's desire,
Setting the soul and the brain on fire.
Oh! what is so good as the heat of it,
And what is so glad as the beat of it,
And what is so kind as the stern command
Challenging brain and heart and hand?*

—Angela Morgan

DON'T wait until the hot days of summer before ordering your supply of Rollers. Rollers should be ordered in advance. Let them season in the pressroom. They'll be ready then when you need them.

CANADA INKS are recognized as Inks that can be depended on for their "working" qualities. This has inspired us to call this issue of *Canadaink* our "Work Number." Printers realize that Inks with "working qualities" will save time and trouble in the pressroom. CANADA INKS are "work" Inks.

SUCCESS

The father of Success is Work.
The mother of Success is Ambition.
The oldest son is Common Sense.
Some of the other boys are Perseverance, Honesty,
Thoroughness, Foresight, Enthusiasm, Co-operation.
The oldest daughter is Character.
Some of her sisters are Cheerfulness, Loyalty, Courtesy,
Care, Economy, Sincerity, Harmony.
The baby is Opportunity.
Get acquainted with the "old man" and you will be
able to get along pretty well with the rest of the family.

—Exchange.

ON page two of the cover of this issue of *Canadaink* we reproduce a fine sample of Quadri-color printing, which shows a very effective and artistic treatment of an ordinary commercial subject. The clean working properties of the Inks are clearly shown by the delicacy of the background tints, as well as the strength of the solids. We are indebted to the courtesy of the Acton Publishing Co., Toronto, for the use of the engravings.

THE AWAKENING OF LIFE AND LABOUR

"When the old spring fret comes o'er you. . . .
For the Red Gods call me out,
And I must go."

-Kipling.

THE incoming of spring brings a natural resurrection of spirit which manifests itself on every hand. Nature, held in bondage all through the long winter, throws off the shackles that held her in icy thraldom, and with sunshine and bright raiment is rejoicing in her newly found freedom. The spirit of quickening life and labor is felt by being and beast, bird and branch. All are awakening to a consciousness that a new life is beginning that calls for a greater degree of courage and energy than ever before. Memories of almost forgotten ambitions are revived. Dormant energies are pulsating and vibrating again with life. This is Old Mother Nature calling us to our tasks, rousing us to a determination to fight and conquer. Who has not felt life's blood course more quickly through his veins at this wonderful awakening period? The Red Gods are calling us—the gods of action—whose service calls for energy, tenacity, determination and ambition,—all the needful essentials and important factors in the battle for success.

T is our aim and desire to serve you with the best Inks that can be manufactured, as near perfect as is possible for us to make them. All the knowledge that has been gained through our long years of service to the Canadian printers is at your command. We want you to get acquainted with our quality and with ourselves, and your best way is to try us at your first opportunity. That is the surest way to test the truth of our assertion that CANADA INKS are workable Inks. We feel assured that once you have used our goods you will continue to send for them.

WE gratefully appreciate the many compliments we have lately received from The British Printer, London, England; The Printing Art, of Cambridge, Mass.; Printing, and The American Printer, of New York; Printer and Publisher, Toronto; and business friends in Montreal, Que., Port Colborne, Ont., Truro, N.S., Prince Albert, Sask., Woodstock, Ont., Peterborough, Ont., Halifax, N.S., Yellowgrass, Sask., Ottawa, Ont., Vancouver, B.C., Paris, France., Detroit, Mich., Chicago, Ill., New Zealand, etc.

It is encouraging to know that our efforts "for better printing" are being appreciated in such widely different quarters. It inspires us to work harder to produce, not only a better *Canadaink*, but still better CANADA INKS.



EVERY man—or woman—who loaf and shirks lessens the national wealth. Every man who resorts to the "ca'canny" policy makes us all so much the poorer.

Years ago, when Europe was in much the same state of unrest as it is to-day, Ruskin pointed out that idleness was at the bottom of the trouble.

"It is our inactivity, not our hunger, which ruins us" he declared, and he pointed out that the man who was deliberately idle was certain to become the instrument of evil as if he had literally sold himself to the devil.

That is as true to-day as it was in Ruskin's time.



MOST of us like to grumble a little bit about work. "Back to the grind," we say on Monday morning.

But we don't mean it. Work is probably the greatest of our blessings. What a dull, detestable place this world would be without work to do!

Work is the greatest panacea for all ills. Nothing like work to soften grief. The secret of good health and happiness is an open book—happy, healthful work, and lots of it.—*Imperial Messenger*.

FARES PLEASE

TO some people the art of life consists in evading the fare. Some steal a ride. On the lowest rung of the social ladder they are called tramps. Higher up they are often called clever.

Some ride on a pass. This pass is handed to them by others, usually ancestors, in the shape of money, position, or talent. Some one else pays their way, and they accept it complacently as the proper thing. No sense of debt goes with it. Fortunately, such a free trip in a Pullman is no longer regarded as so praiseworthy an achievement as it once was. The inheritance tax, the income tax, the corporation tax, each is a loud stentorian "Fares, Please."

Some ride on a child's ticket. They pay half fare. To the world's demand for a strong man's stint of work and service they pleadingly insist that they are only twelve years old and must be let off with giving to the world a half portion of their share. They do not ask to be carried to the skies on flowery beds of ease; all they ask is to be allowed to go in a perambulator.

Some pay. These are the ones who make the world morally solvent. They take no delight in dodging. Their lives are lifted out of triviality and insignificance by the ennobling power of a great obligation.

—*Halford E. Luccock.*



INKS should be purchased for their working qualities instead of on a price basis. Cheapness is no recommendation as to quality. Many a printer has found to his annoyance that Inks, purchased because they were cheap in price, have actually proven to be very expensive when in actual use. True economy lies in buying Inks that have stood the test of service.

WHY ARE THE HILLS ?

HILLS are for climbing. Their function is to provide a clearer view, wider horizons and ozone for those who climb. There are values on the mountain-top which are not found in the valley and the erring senses of location and direction which are incidental to the low altitude are corrected at the summit.

Even the labour of climbing is recompensed to the climber with compound interest. The energy spent is not at all commensurate with the energy gained. The weariness of the climb is nothing compared with the exhilaration that follows it.

If there were no hills wise men would build them as necessary for the soundness and sanity of the race.

Difficulties are hills—and their function is the same—to lift us out of the mists of the lowlands to a new altitude of wider visions and greater courage.

The man who has no difficulties, no hills to climb, is not to be congratulated but to be pitied. When the favors were distributed he was overlooked or he foolishly held his hand behind his back not knowing the value of the thing offered.

Let him look about and by some means acquire a working interest in somebody's difficulties—anything so that he have hills to climb.

Calibre, a man's or a nation's, is the sum of difficulties overcome—that mainly and not much else.

Our national pride is not in the possession of lands, forests, mines or any other things but in our history of difficulties overcome, principals maintained, ideals achieved, for out of these mountains come the endurance, the patience, the self-confidence, the wisdom, that make up the national character.

The ability to climb comes from climbing and sufficient energy is always available:-

"When I add difficulty I add brain." —*Doorways*.

THE STONE CUTTERS

THREE stone cutters were driving their chisels into a massive block of granite. A stranger who was passing enquired of the first man what he was doing.

"I'm cutting stone," growled the laborer.

"And what are you doing?" he asked the second.

"I'm working for \$7.50 a day," he replied.

The third man was asked the same question and looking up with a flash of earnestness he quietly answered,

"I'm helping to build a cathedral."

The three answers illustrate admirably the three fundamental attitudes a man can take toward his work.

His labor may be a drudgery, it may be a means to an end, or a contribution to the great scheme of things.

A man may feel that he is serving time, he may be selfishly serving only himself, or he may view his labor as a service to society.

Unless a man is capable of realizing the larger significance of his work he is incapable of realizing its larger opportunities. Either he will have vision or he will be supplied with supervision.



THIS is our trade mark. It is your assurance that our standard of quality is being maintained on every can of Ink we send out to the customer.

THE appearance of many an ordinary piece of printing has been materially improved by the addition of an ornament or line printed in color. We believe the average customer takes kindly to any suggestions from his printer that will help to improve the appearance of his printed matter.

WORK DAY AXIOMS

How fine, how blest a thing is work.

Work is the whole basis of civilization.

Not what we start, but what we finish counts.

Success depends upon backbone, not wishbone.

Work, well done, is the best of fun.—*Boy Scout Motto*.

I find that all eminent men work hard.—*Livingstone*.

Even a mule can't kick and go ahead at the same time.

The more a man enjoys his work, the more he enjoys his leisure.

The greatest satisfaction in life is to do good work.
—*Hubbard*.

A man is like a tack, he can only go as far as his head will let him.

Success is not made by lying awake at night, but by keeping awake in the daytime.

Many who are not on the job all the time find themselves out of a job in no time.

Business and life are like bank accounts — you can't take out more than you put in.

The things that a man intends to do when he gets the time never help him up the ladder of success.

De world owes you a livin' son, but you's got to do some work to git yohse'f identified as de feller it's comin' to.—*Uncle Eben*.

There's no one makes a success of any sort wi'oot hard work,—and wi'oot keeping up hard work, what's mair.—*Harry Lauder*.

There would be a lot more fun and a lot more work in the world if people realized earlier in life that work is the best kind of fun, after all.—*Youth's Companion*.

THE MAN WHO WINS

The man who wins is the average man,
Not built on any particular plan,
Nor blessed with any particular luck,
Just steady and earnest and full of pluck.

For the man who wins is the man who works,
Who neither labor nor trouble shirks,
Who uses his hands, his head, his eyes,
The man who wins is the man who tries.



THE TALLY

It isn't the job we intended to do
Or the labor we've just begun
That puts us right on the ledger sheet;
It's the work we have really done.

Our credit is built upon things we do,
Our debit on things we shirk,
The man who totals the biggest plus
Is the man who completes his work.

Good intentions do not pay bills;
It's easy enough to plan,
To wish is the play of an office boy;
To do is the job of a man. —*Richard Lord.*



THE USUAL WAY

He worked by day and toiled by night;
He gave up play and all delight.
Dry books he read new things to learn,
And forged ahead success to earn.
He plodded on with faith and pluck,
And when he won men called it luck.

—*Detroit Free Press*

WHEN I was a boy in college, the orthodox doctrine of political economy was that labor is a commodity, like fruit. The workingman has labor to sell; the capitalist wishes to buy some labor, and goes into the market, like the housewife, to buy the best labor he can get at the lowest price for which he can get it. As the housewife is spending the family money, so the capitalist is spending the stockholder's money; and both are bound to make the best bargain they can.

There are many and serious objections to this economic theory. The fundamental and fatal objection is that labor is not a commodity. Commodity is a thing, and labor is not a thing; it is a service. Commodity is a product of the man's labor, but labor is the man himself for a certain number of days in the week or hours in the day.



ROGER W. BABSON, the financial expert, has this to say in a recent financial letter: "I am convinced it will be the labor situation which will bring to an end our present period of prosperity and throw the nation ultimately into chaos. The solving of the labor situation is wholly a question of religion. The wage-worker will never be satisfied with higher wages and shorter hours, any more than you and I are satisfied with more profits and a bigger house. Things never did satisfy anyone and never will. Satisfaction and contentment are matters of religion. Communities and industries, where right motives are paramount, have no serious labor problems. When both employer and wage-earner honestly believe that we are here in this world to serve others, the labor problem will be solved—but not till then. We employers should learn to give up, and labor should wake up. However, neither of us will do it except as we are actuated by religious motives. Both groups are largely actuated by selfish motives at the present time."

PRINTING TERMS ILLUSTRATED



"A Heavy Form"



"Make-Ready"



"Ready to Lock-Up"



"Hand Press Proof"



This department is for receiving and giving suggestions and answering questions leading to a better understanding of our day's work.

"SLUR" in printing usually gives the pressman considerable trouble and annoyance, and in some cases the cause is not easily detected. There are several things that are responsible for the "slurring"—and they occur separately and in combination. If your press is in good condition, look over this list for some of the causes that will likely give you trouble.

Loose, springy and poorly underlaid plates. Over make-ready, under plate or on cylinder; in other words, over-packing cylinder. Failure to reduce packing for very thick stock. Rollers not in contact with vibrator. Cylinder not hard enough on bearers. Bands not tight enough to cylinder. Form locked too tightly with bed clamps, causing spring. Feed tongues too high above tympan will sometimes cause sheet to buckle. Form locked with imperfect furniture or quoins, causing spring. Poor justification and make-up. Badly sprung chases. Too much paste on overlays, or slovenly attached overlays to gripper edge of packing, or carelessly attached and cut underlays. Loose or buckled tympan sheet, or spongy, springy packing. Loose register rack or segment. Form too large for press, or set too near front edge of bed, thus printing after bed has begun to slow down. Knowing the cause, one should be able to overcome the trouble. Examine your own work first, then the compositors', then examine the press. Faulty make-ready is often the cause of bad register as well as slur. —*The Printers Album.*

WE are in receipt of a query from a pressman in one of the smaller printing centres in Ontario asking for information as to the proper amount of packing generally used in half-tone printing. A great many pressmen claim that the proper packing for half-tone printing on coated or enamel papers is six or seven sheets of 60 or 70 lb. M.F. or S.C. book paper, with a loose manilla sheet below the book papers for hanging the overlays (either hand cut or mechanical), and a good oiled manilla top or draw sheet over all. On the other hand there are pressmen who prefer to place their overlays within two sheets of the top, claiming that by burying overlays too deeply the finer effects are lost. The results obtained usually determine the proper course to follow.

DIXIE Black is a splendid-working low-priced Book Ink with a wide range of usefulness. Particularly suitable for all classes of magazines on M.F or S.C. papers.

SOME time ago a pressman related an experience he had in printing a magazine cover with our Deep Photo Brown. After completing the issue he carefully replaced in the can all the Ink remaining in the fountain. When the next week's issue was being printed he found that the Ink would not dry—that it "powdered" and rubbed completely off the sheet. Naturally his first impression was that the Ink was at fault, but the previous issue was perfectly dry and had printed without any trouble with the same Ink. After investigation it was learned that the paper, which was heavily coated on two sides, had not had time to properly season. It had been recently manufactured and still contained enough moisture to nullify the drying properties of the Ink. The stock used on the previous issue was well seasoned, and in perfect condition for printing.



"The Noon Hour"



THINGS WE ARE ASKED

THREE is talk of changing the calendar. "If the year before last was 1920, does it mean that this year will be nineteen twenty too?"

Someone else wants to know, "If a proof reader is a type righter?"

But the prize will go to the enquirer whose humor is tinged with color who asks, "If the wind blew and the waves rose till there was a storm at sea, could I use the same two colors to paint a picture of the storm?"

"Genevieve! Bring the chloroform."



EARNEST INQUIRER (collecting statistics for work on temperance)—"And how many glasses of beer do you drink in a day?"

THE PERSON—"Well, I can't say, guv'nor. Some days I 'as about twenty or thirty, an' then again, another day, perhaps I might 'ave quite a lot."



"The man who once most wisely said,
 'Be sure you're right, then go ahead,'
Might well have added this, to wit—
 'Be sure you're wrong before you quit.'"



MOTHER (to little Willie as father takes down the telephone receiver)—"Run outside, Willie. Father is going to try to get a number."

CHICKEN

THE minister and his bride were preparing to eat a bite at a luncheonette. They were busily engaged with the bill of fare when the waitress, who was a much calcimined and peroxided young miss, came up to take their order. Suddenly the young minister looked up from the bill of fare, smiled sweetly at the waitress, and said: "How is the chicken to-day?"

"Pretty good, kid," she retorted, "How are you?"

A N impatient customer in a confectionery store rapped sharply on the counter.

"Here, young lady," she called, "who waits on the nuts?"



A little tulle, a yard of silk;
A little skin, as white as milk.
A little strap. How dare she breathe!
A little cough — "Good evening, Eve."

—*Punch Bowl*



PORTER—"Carry yo' bag, boss? Never bus' a bottle yet."



MISTAKEN

TIRED WORKER—"Boss, is you got a nigger on yo' book name Simpson?"

Boss—"Yeah. What about it?"

T. W.—"Wal, Is'e dat nigger, boss—I jest thought you done had it down Samson, dat's all."



"We can save money by not advertising."

"Yes," replied the advertising man, "and you can also save money by not eating."—*Detroit Free Press*.



EXPOSED

A NEW man got a job as porter on a railway train, and one of his first duties was to learn the rules, as laid down in the rule book of the railway for the safety of the train and passengers. He prided himself on knowing them perfectly. One night the conductor going through the sleeping car noted a red lantern hanging in the passage way. He called the new porter and asked him what the red lantern was doing there. "Why chief," said the porter, "I was just carrying out the rules." "Never heard of any rule calling for a red lantern in a sleeping car" answered the conductor, "Where did you get it from?" With an air of perfect positiveness the new porter got out his book of rules and pointed out Rule 27—"Caution—Always hang out a red lantern when the rear end of a sleeper is exposed."

IT MIGHT HAPPEN TO YOU

A PRINTER sat in his office chair
With a frown on his face, he clutched his hair,
For his foreman had laid on his desk a sheet
Of a job he was printing—he wanted to beat
The sample his customer had before—
When he looked at the printing he raved and swore.
The Ink was dirty and hadn't dried,
It had caked on the cuts, though the pressman tried
His level best with the Ink he had,
But the fault wasn't his—the Ink was bad.
The printer thought of his woeful plight
If the pesky job wasn't finished up right.
For he had assured his customer grim:
"There were none better than his pressman Jim."
"That his office service was one of the best,"
"And until it was finished he'd never rest."
Now his best laid plans had gone astray
D---!! ***!! some Inks anyway.
While he sweated and swore—for he was no saint,
He saw on his desk a booklet quaint
Called *Canadaink*, and it made him think
That this would tell him the *kind* of Ink
That was needed to chase his troubles away,
That would print the job—and make it pay.
When he read it over, it opened his eyes
"Gosh! I'll try this Ink they advertise."
"A sample I'll get and then I'll see—
"If their Inks are what they claim to be."
The Ink was delivered without delay,
His pressroom troubles passed away,
And he said as he locked up for the night
"CANADA INKS sure *work* just right."
Now the moral is plain, as here defined
"Keep CANADA INKS *first* in your mind."

*for HARD WORK
in the Hot Weather, have
your Rollers made with*

**Sinew
Brand
Composition**

We make it



Send your Cores to
**CANADA PRINTING INK Co.
LIMITED**
15 DUNCAN ST. - TORONTO

I know
what
pleasure
is, for
I have
done good
work

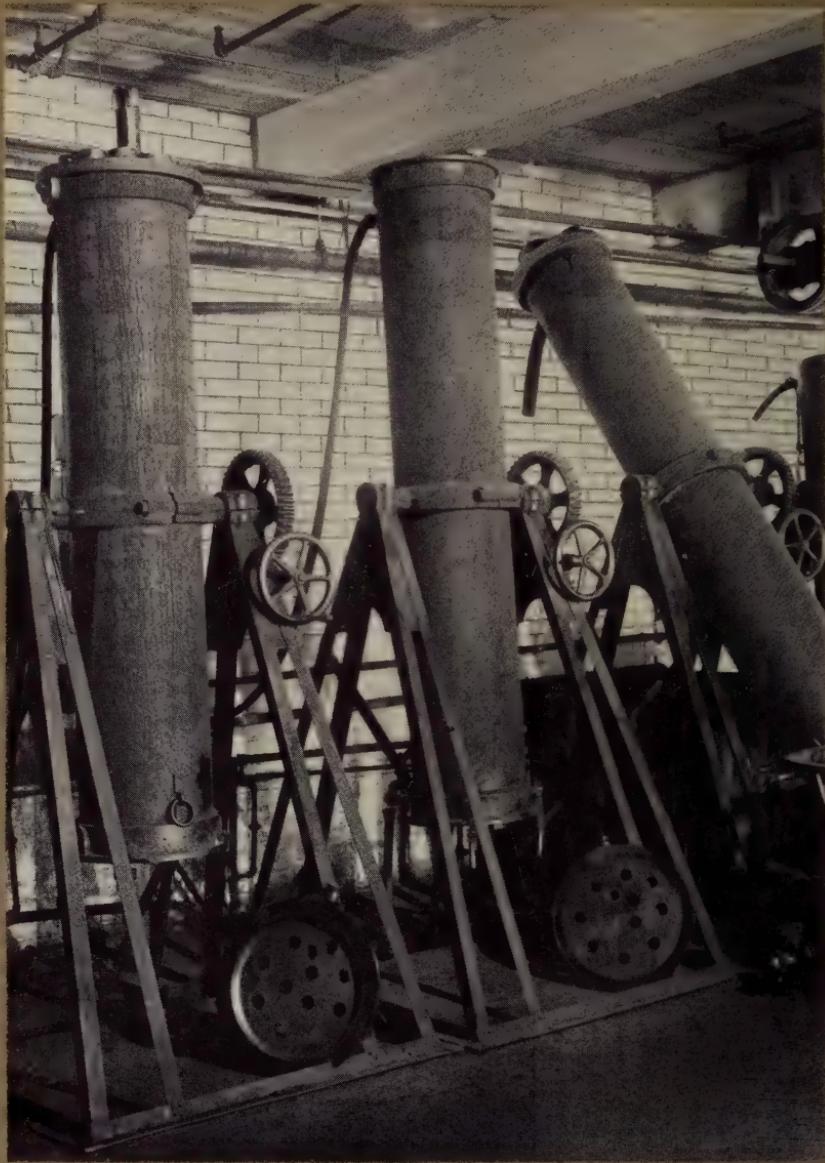
—*Robert Louis
Stevenson*

Canadaink



Summer
Number
1 9 2 2

Issued occasionally by
CANADA PRINTING INK CO.
TORONTO LIMITED



"Gatling Gun"
in our Roller Dept.

CANADA INK

Being issued occasionally by the CANADA PRINTING INK Co., LIMITED, TORONTO, for passing along items of interest to the pressroom

JUNE, 1922

NUMBER NINE

BILL says "You never find poor Ink and quality going into partnership."



THE best advertisement a printer can have is the quality of his work, and good Rollers will help him maintain that quality.



THE illustration facing this page is from a photo taken in our Roller department to give you an idea of the "Gatling Guns" with which the Rollers are made.



WHAT is the right time of year to order Rollers? Briefly speaking any time is right time, provided you need them badly. It is far better to anticipate your Roller wants and order them a considerable time before you actually need them. It will give them a chance to become properly seasoned.



SEASONING a Roller is not a question of "How many hours or days" and should not be judged that way. Seasoning is entirely a matter of toughening the surface, and that depends upon the drying quality of the weather. Sometimes a Roller will season in a few days and other times will not season at all, as long as certain weather exists. When the air is heavily saturated with moisture do not expect a Roller to season.

BILL says "There's many a slip between the estimate and the invoice."



WE have placed the emphasis in this issue on "Rollers." Whether you use "Sinew Brand" Rollers or others, this number will warrant your careful study.



WHEN you buy a set of Rollers for your press do not only count their cost but rather consider the excellence of the service they will give you, and the subsequent saving of time and money.



SUMMER weather is here again with its heat and humidity, and it is almost certain to bring Roller troubles with it. Prepare to meet these troubles by sending your cores in now and have them covered with our tough-wearing "Sinew Brand Composition."



THE well printed country newspaper has a decided advantage among subscribers and advertisers over its poorly printed neighbour. This advantage means dollars and cents and it will often decide failure or success. A well printed paper is more easily read, and therefore preferred by the subscribers, and for that very reason is liked and encouraged by the advertisers. The greater the number of readers the greater will be the increased demands for advertising. In these days of intense competition one should seize every advantage to keep ahead. The best Rollers are but a slight expense in comparison with other materials used, yet they may prove to be the deciding factor for success.

THE FABLE OF THE PRINTER AND THE LOW PRICE.

THE Printer sat in his Office Chair doing Some Figuring on a Few Jobs for the Local Factory. He was in a Blue Mood, and Deep Clouds of Depression were Darkening his Life. He had been Badly Stung on the Last Bunch of Estimates, and was Good and Sore at Things Generally, because he Happened to be in a Business where men Asked for Prices before Placing the Order. Every Time he was given a Job by a Soulless Corporation he would Go Over his Prices Again to see Where the Mistake Was. While he was Alone with his Gloomy Thoughts a Person entered his Office, and remarked "Good Evening, Sir! You made a Quotation for me a Short While Ago, and I Find You have Made a Mistake in Your Figures." The Printer Shuddered as he Heard the Ancient Remark. "I find," said the Person, "That you have Given Me a Price that is Far Too Low. 'Tis True I have gotten other Prices, but only for Comparison. Your Figure is so much Below the Proper Value that I am going to Insist on you Taking the Work at an Advanced Price Over that of your Competitors. I would Feel Badly should you Turn Out Work for me that did not Yield you a Handsome Net Profit." The next morning when the Hands Came to Toil they found the Body of the Printer stretched on the office floor, Cold and Lifeless. He had Stabbed Himself with the Office Towel in a Moment of Mental Delirium. The Shock had been too much for his Over-Taxed mind.

Moral: "The low price is often dangerous."

ROLLERS should be taken from the package or box immediately on receiving them and placed where the air can circulate freely about them. This helps to season and toughen the face.

A ROLLER TALK.

BY A PRESSMAN.

YOU can save money by giving proper attention to your Rollers. To get good results Rollers should be allowed to stand at least a week before being used, or until they are thoroughly seasoned. If the weather is warm and full of humidity it will require much longer. They should have a tough surface if long service is expected.

Great care should be taken in setting Rollers in hot weather. While they might be just right at the starting of a run, they expand slightly after warming up and are then bearing too hard and soon begin to chafe and crack at the end. Once the smooth surface is broken they are practically spoiled. This also happens when running a small form if the ends of the Rollers are allowed to run on a partly dry slab. The ends should be lubricated with oil or grease.

In this Canadian climate, where there is so much difference in temperature, it is impossible to make a Roller that will do good work the whole year. A summer Roller will be too hard for winter, and one suitable for winter will be too soft and go to pieces in hot weather. A lot of trouble is caused by the printer using his winter Rollers right into the hot weather until they go to pieces, and then ordering summer ones, and using them immediately, before they have had time to season. Thus used they are almost sure to go to pieces and the Roller maker gets the blame. This trouble could be avoided by the exercise of a little forethought and the ordering of his summer Rollers as early as possible, specifying, of course, that they are for summer use. Then, when the hot weather comes on, the printer is provided with well seasoned summer Rollers, which with ordinary care will carry him through the hottest weather. When they become too hard have autumn or winter Rollers ready.

Of course, a country printer who has only short runs can often make his winter Rollers last the year round, but for an office running continuously it is necessary to have them made for both summer and winter use, and they might just as well be ordered at the proper time and thus be in good condition when required.



SOMETHING ABOUT INKING BALLS.

BEFORE the introduction of the modern printing Roller the inking of forms was accomplished by the use of a pair of inking balls. The balls were made from specially prepared sheepskin, which previously had been thoroughly soaked and manipulated until soft and pliable. They were stuffed with fine wool in a manner to secure a compact well rounded surface, and were then fastened to a short wooden handle. The method of applying the Ink was by placing a small quantity of Ink on the surface of one of the balls and the operator with one ball in either hand would bring them together in varying positions until the Ink was thoroughly distributed. The surface of the form would then be daubed with both balls until it was evenly coated with Ink. In those days pressmen usually travelled in pairs, and they alternately took turns at inking the forms and working the press. They were paid on a piecework scale, at so much per token. The token consisted of 10 quires of 24 sheets, or half a ream. The small ornament we use to divide the articles in *Canadaink* is a replica of a pair of inking balls. The excellence of some of these old time specimens of printing, which are to be found in museums or bibliophilic collections, shows the quality of the work these early printers produced with their crude appliances.

THE CARE OF ROLLERS.

THE ability of the Roller maker is confined within natural laws, and he cannot go beyond these confines and do impossibilities. He is not familiar with all the climatic and working conditions existing in the different offices, and a little extra care on the pressmen's part will enable them to secure the best of results.

Rollers should be very carefully set, and carelessness in this respect will often spoil your Rollers. They should be adjusted so as to secure an even regular minimum of pressure throughout the entire length. Undue pressure at the ends will cause friction and the composition will heat and melt.

We do not recommend the continuous practice of washing Rollers with gasoline or benzine, as it has a tendency to crack the surface and allow it to absorb moisture. The better plan is to wash with coal oil or kerosene, and wipe them thoroughly clean and dry with soft rags or waste.

On hot humid days of the summer it is a good plan to rub the face of your Rollers over with a little French chalk or powdered magnesia to absorb the surface moisture. In the old days the same effect was obtained by rolling them on the pressroom floor in the dust, occasionally picking up splinters or a tobacco tag. In the modern office it is very hard to find enough dust to do this.

Pressrooms located in basements will be troubled with excessive humidity conditions, more so than those higher up. Where this exists Rollers should be coated with vaseline or oil to prevent them absorbing the moisture.

Roller composition will begin to melt around 120 degrees. During the very hot days of the summer, when the thermometer hovers around the 100° mark, the composition on Rollers standing in the racks, will naturally soften and sag with the excessive heat. It is a good plan to reverse or turn them occasionally.

THE ROLLERS

*Where the call of service fills the day
In the scheme of things that have their worth,
What is the part the Rollers play
Since humble mould first gave them birth?*

*The lesser things are oft forgot,
We, careless-like, withhold our praise
From deeds these hidden helpers wrought,
The things achieved in subtle ways.*

*Behind the wealth of printed page,
Back of the presses throbbing grind
They onward labor without wage
Obedient to a master mind.*

*Bound and shackled like a slave,
They live their lives in darkness deep
That learning's onward rushing wave
Shall slothful ignorance backward sweep.*

*Their lifted faces scarred and soiled
Record how they have paid the price,
Ungrudging through the days they toiled
In unrequited sacrifice.*

*Hold not from them their rightful praise
For duty, worth its weight in gold;
They lived their lives in useful ways
And paid in service hundred fold.*

*Yet some still count the Rollers cost,
Replace them not when life outdone.
Where is the gain when time is lost
And profits cease—with work undone?*

—B.I.L.L.

THE PAPER FROM HOME.

HERE lay on a stand in the marble hall
Of a city mansion with towers tall,
A country paper in it's wrapper plain,
Almost unnoticed, or scorned with disdain
By the liveried servants there.
Amid the splendor of wealth it lay
In its humble garb, through the long, long day;
Till the master came at eventide
To lay for awhile his cares aside
Afar from the city's din.
When he saw the paper a kindly smile
Wreathed his face and for a while
In calm content he settled down
With the paper that came from his old home town
That he loved in days of yore.
As he scanned its homely pages through
On memory's mirror appeared in view
Familiar scenes and the faces of friends
With the glad delight that memory sends
To a heart that is ever young.
He was back once more in the summer days
With the chums he knew in boyish plays,
Diving into the swimming pool
Below the mill, with its depths so cool,
In eager youthful play.
He roamed again 'mid woods and fields,
Through orchards with their fruitful yields;
Through meadows green, and down the lane
Where flowers wild still bloomed again,
As in the bygone days.
The Sabbath evenings calm and still—
The country church upon the hill,
Where he humbly knelt by his mother's side,
Before his footsteps roamed awide
To seek ambition's goal.

These treasured memories, kin to tears,
So often lost through passing years,
Crept softly back with pleasure rare
To smooth the lines that time and care
Had written on his brow.
So the simple sheet with its homely face
Goes forth by times to find a place
In the heart of a man whose eyes grow dim
With tender memories brought to him,
When the paper comes from home.


ROLLERS are even a smaller item of expense in any job than the Ink, and it is false economy to have any but the very best. It is also a bad plan to delay renewing them until you are forced to do so. We believe Rollers should be replaced as soon as they show signs of wear, and the increased quality of work will more than make up for the apparent extra expense in renewing them.



WHEN you're handling a job in the A-1 class,
With paper as smooth as polished glass;
With cuts that are made with the finest screen,
And you need an Ink to print Black and clean
Try Fine Coach Black.


WHAT Rollers are the cheapest? Generally speaking the best Rollers you can obtain are the cheapest. We consider "Sinew Brand" Composition from which our Rollers are made, to be one of the best compositions you can obtain. We claim this from our knowledge of the purity of its materials and the mechanical care that is always taken to ensure its tough-wearing properties.

HOW A ROLLER IS MADE.

THREE are three stages in the making of a printer's Roller: (a) preparing the core, (b) preparing the composition, (c) casting the composition on to the core.

After the old composition has been removed, each core has to be tested to see that it is straight and running true on its journals. It is then painted or wound with twine, which is not only important but necessary in preventing the composition from coming loose on the core. As the core is wound, our own identification slip is placed under the string, so that when Rollers are remade we will know that our Rollers are giving the length of service that they should give.

The composition is made almost entirely of glue and glycerine. In the proper selection of these materials we determine the quality of the composition, and by changing the proportions of each we make the composition harder or softer; the larger the proportion of glue the harder will be the Roller. Several grades of composition are kept constantly on hand for Rollers of different styles and speeds of presses, and for different pressroom conditions. "Sinew Brand Composition," which we manufacture and use on our rollers, is so named because of its extreme toughness, which gives wear to the Roller, and its resiliency, which gives "life."

In the casting process the composition goes first into the melting kettle, then to the pouring kettle, and then into the Roller gun and on to the Roller core. One of the first things necessary is to have the Roller gun carefully oiled so that the Roller can be "pulled" when it is finished, without tearing the face. A "star" is fitted to the Roller journal to hold the core exactly in the centre of the tube, and the core is then placed in the tube of the required diameter, the bottom plate is fitted and the whole machine heated with live steam.

The gun (see cut on inside front cover) consists of steel tubes bored on the inside with micrometrical exactness to the desired measurement, and then buffed and polished until smooth. The tubes are set in an outer tight casing or water jacket so that they can be heated and cooled rapidly. The composition is melted in a steam-jacketed melting kettle, and when ready to pour is "run off" from the bottom, into the pouring kettle. The pouring kettle is fitted at the bottom with a large hose attached to the base plate of the Roller gun. The top of the kettle is fitted with a tight lid with attachment to the air compressor. With the cores all in place in the well heated gun, the Roller maker turns on the air pressure and forces the hot composition up the various tubes of the gun. This process of drawing the composition from the bottom of the melting kettle, and the bottom of the pouring kettle, prevents air bubbles or froth getting into the Roller. When a tube is not loaded, it is plugged at the bottom to prevent composition running into it. When the cast is complete, the heat is turned off and cold water run into the gun to cool it off. When cold, the Rollers are drawn, trimmed, inspected, checked, packed, and sent on to you.

BILL Says: "When you buy printing Inks on a price basis exclusively you are not always certain that you will get value—you can only *hope* to get it".

IT is a good plan when sending in Rollers to be re-cast to tie a tag to the cores, giving the exact diameter of Rollers required. Printers as a rule usually wait until the Rollers are badly needed and then send us their cores marked "Rush." In cases where we are not positive as to the exact diameter required considerable delay is bound to result before we can obtain the desired information.



The Day's Work

This department is for receiving and giving suggestions and answering questions leading to a better understanding of our day's work.

WHEN you're printing a job on linen stock
With a surface hard and rough as a rock
That has to be printed that very day,
For the job is needed without delay.

Try Policy Black.



WE received your *Canadaink* and read with interest your articles regarding the printing trade in general," writes another customer, "but have never seen anything regarding any device to preserve Ink while in use from becoming dry and cloggy in the cans; our experience with Ink in this respect has been very wasteful. We have tried the tubes but find the Ink so very hard to squeeze out that the tube usually bursts and the loss is worse than with the cans. We would like to know if you have anything along this line that you could tell us about and oblige."

We are asked from time to time why we do not put up Inks in tubes, and our answer has been, "because they are hard to fill, and hard to empty." Our correspondent has evidently had some of the common trouble with getting Ink out of tubes when it has become hard and dry. What a nuisance they then become! There is really nothing that will positively prevent Inks from drying except to keep the air away from them. Some printers prefer to keep the open cans covered with water or oil. We referred to this in our Autumn Number, 1921.

WE are continually requested to furnish suggestions for suitable color combinations to be used on colored papers, and are always pleased to supply information. We would suggest that a sample of the stock, for which the Inks are required, be sent at the time of the request. It will enable us to deal more intelligently with the matter.

Good color harmony can always be obtained on light shades of paper by using Inks of a deeper shade of the same color, i.e., Dark Green on Light Green stock, Deep Bronze Blue on Light Blue, Dark Brown on Buff or Light Yellow, and Maroon or Deep Red on Light Pink, etc. On strong, dark cover papers, the only proper Inks to use are Cover Inks. These Inks are made with a heavy opaque body, so that their color will not be influenced by the strong shade of the paper. By their use bright contrasting effects can be obtained. Transparent or semi-transparent Inks, such as Job Inks, are not suitable for this class of work as their appearance is nearly always changed by the color of the stock.



THE common habit of washing forms on the flat bed of the press, with benzine or gasoline, is responsible for a great deal of the complaints made by compositors that the Ink runs down between the type, and makes "dirty distribution." The best way is to lift the forms off, and stand them on their edge so that the lines of the type will be at right angles to the floor, which allows the surplus liquid to run off instead of soaking down through the type.

Where there is a surplus amount of Ink on the face, such as often occurs on newspaper forms, after a long run, it is a good plan to wipe as much of the face of the form as you can with a benzine moistened rag.



"The Noon Hour"



When 'Omer smote 'is bloomin' lyre,
He'd 'eard men sing by land and sea;
An' what 'e thought 'e might require,
'E went an' took—the same as me.—*Kipling.*

AN ARABIAN PROVERB.

He who knows and knows not that he knows
Is asleep. Awaken him.
He who knows not and knows that he knows not
Is simple. Teach him.
He who knows not and knows not that he knows not
Is a fool. Shun him.
He who knows and knows that he knows
Is wise. Follow him unto the end.



OLD STUFF.

"Go to Father," she said
When I asked her to wed.
Now she knew that I knew
That her father was dead.
And she knew that I knew
Of the life he had led,
And she knew that I knew
What she meant when she said:
"Go to Father."



CRAFTSMEN'S CLUB HUMOR.

AT the March meeting of the Toronto Craftsmen's Club the following specimens of alleged humor (?) were perpetrated at the expense of the Ink men.

Black Ink can only be referred to as "mud" after it is "ground."

"Black and White" seem to be the printers favorite colors since prohibition.

Abraham Lincoln should be considered among the great men in the Printing Ink history. He was the first man to make all "Blacks work freely."

LIKE KELLY DID.

"What beautiful sunshiny weather we are having for this time of the year," said the pressman, when the form fell on his foot.

SPEAKING of names, we heard of an old colored mammy who called her eldest boy, "Prescription," because she said it cost a lot to get him filled.

WET MEASURE.

Two pints, one quart,
Two quarts, one fight,
One fight, two cops,
Two cops, one Judge,
One Judge, thirty days.

—*The Van Raalte Vanguard.*

WELL PAID.

THE foreman was badly in need of some extra workers, and not getting many applicants, he stopped a husky darkey on the street and asked him if he wanted a good job.

"What is you all a-paying, boss?"

"Oh, I'll pay you all you are worth."

"No, sah, indeed! No! I'se a-getting moh dan dat now."

TRUE TO FORM.

"Yes, said the specialist, as he stood at the bedside of the sick purchasing agent, "I am sure I can cure you."

"What will it cost?" asked the sick man faintly.

"Ninety-one dollars."

"You'll have to shade your price a little," replied the purchasing agent, "I have a better price from the undertaker."

A QUESTION OF LENGTH.

A small woman travelling with her son—a boy very large for his age—handed the conductor a half-fare ticket and a whole fare one. The conductor scrutinized the boy critically, and said:

"But, madam, I can't pass this boy on a half-fare ticket. He is very large and has on long pants."

"Very well," replied the woman, "if that is the basis for your decision, use the whole ticket for him and the half for me."

THE RHYME OF THE PRINTER WHO DESERVED THE BOUQUET.

I like the printer's cheerful ways as here and there I travel,
And see his smile while helping folks their business knots unravel
In turning out his printed stuff he gets an added pleasure,
As at his work he plods away in hopes to make some treasure.
A little praise is justly his, to ask it he's too humble,
And I don't blame him, not a bit, when he has cause to grumble.
Now Jones, a printer whom I know, turned out a job last Friday,
That was A-1 (I said "très chic," that's French for "very tidy.")
It was arranged with perfect taste, an artist made the cover,
The type was set with extra skill, no flaws one could discover.
The Ink was clean, the paper good, the presswork sharp and snappy,
And when he viewed the finished work, he felt both proud and happy.
Then in his pride he showed the job to salesmen calling daily:
They took the credit to themselves, and at him chortled gaily.
The Ink man claimed that 'twas his Ink gave finish to the labor.
The paper man then calmly took the credit for his paper.
"Our cuts put style into your work" said the salesman of engraving,
And then the type man came along and also started "waving."
The firm that sold the press declared, "Our press is hunkydory,"
While the roller man was close behind to grab his share of glory.
When Jones saw how these salesmen gay the bouquets tried to collar,
He felt as sore as a scalded pup, and then put up a holler.
"Oh, Aitch!" he cried, "They've got a nerve to try and hog the glory,
When I've turned out a first-class job, that caused me care and worry,
They take the credit to themselves, and calmly steal my thunder
While I must pay the shot myself if I should make a blunder;
And so when I look at the job that should have paid me double,
There's little glory left to me for shouldering the trouble "
Now, I don't blame Jones at feeling sore, and so I've humbly striven
To chant, in time, this jingling rhyme, to see him credit given.

If you use Rollers, and are not acquainted with "Sinew Brand" Composition, and would like to satisfy yourself that it is really better, mail a letter or post card to Canada Printing Ink Co., Ltd., 15 Duncan St., Toronto, and you will receive a sample by return mail.

You Want
Good Rollers

We Make
Good Rollers

LET'S
TRADE

Send your Cores to
CANADA PRINTING INK Co.
LIMITED
15 DUNCAN ST. - TORONTO

This world that
we're a -livin 'in
Is mighty hard to beat;
You git a thorn with
every rose,
But ain't the roses
sweet.

—*Frank L. Stanton*



Canadaink



Autumn
1922
Color
Number

Issued occasionally by
CANADA PRINTING INK CO.
TORONTO LIMITED

The Solution of your Ink Troubles



May be found in the use of CANADA INKS. Selected materials of recognized worth, and forty years' practice in their making, give our goods a very high working standard.

MAIL YOUR ORDERS

*Canada Printing Ink Co.
15 Duncan Street
Toronto*

Limited

*W*HEN you're printing a
form of colors fine,

With a Red like the shade
of a rare old wine,

With a Yellow that looks
like burnished gold—

And a Blue like a robe that
a King would hold

We have 'em

B'gosh!

We have 'em.

CANADA PRINTING INK CO. LIMITED



CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, for passing along items of interest to the pressroom

SEPTEMBER 1922

NUMBER TEN

BILL says: "The way to improve business is to hustle for more."



WHILE this issue is labelled "Color Number," we can do little more than suggest the infinite variety and fascinating interest of the subject, and perhaps express some of the enthusiasm with which we approach the task of making the finest of Color Inks for the Canadian printing trades.

AUTUMN COLORS

WHAT wondrous shades the forests show,
All down the misty autumn days,
When nature's brilliant colors glow
Bright through the purple-tinted haze;
With flaming scarlet, gold and green,
With crimson red and russet brown,
And every magic shade and sheen
Upon the forests leafy crown?
The gorgeous blaze of colors look
As though the elves, on wanton breeze,
Had torn the Ink Man's color book.
And tossed its pages o'er the trees.

—B.I.L.L.

MAKING PROCESS PLATES

ON page two of this issue of *CanadaInk* we reproduce the quadri-color cut used in our last Ink specimen book, which was made specially for us by a local engraving company. The cut was made direct from the original objects, which were selected with a definite idea of color values, and were arranged on a sheet of glass to obtain certain shadow reflections. For the benefit of those who are not familiar with the process of manufacture of three and four color engravings, the following information may prove of interest.

Color is the result of the absorption and reflection of the rays of light striking upon an object, and the rays which are reflected are those which affect the vision and produce the sense of color. These rays of light in combination form white or solar light, and are of three distinct colors, red, green, and blue, and are known as primary or fundamental colors, as by their combination all other tones of color are reproduced. They differ from the pigmental primary Ink colors, which are red, blue, and yellow. The process of making color engraving plates, consists of photographing the object through a color light filter which absorbs certain definite colors and allows others to pass through using a pan-chromatic plate which is sensitive to all colors and which is handled in total darkness. This can be well illustrated by looking through a piece of green glass at a colored picture. The green light absorbs all of the green in the picture and leaves only the shades which contain red and blue. It will be apparent that if an object is photographed through a filter of a certain color, which absorbs all the red and green rays but allows the blue rays to come through, it is possible to secure on three separate negatives a record of the red, green and blue rays which are reflected from the colored surface of any object. The records are simply ordinary negatives or records of color

values. A blue filter is used for the yellow plate, a green filter for the red plate, and a red filter for the blue plate, while for the black plate a yellow ortho-chromate filter is used which equalizes all colors. The principle of the process is separation followed by recombination. These negatives are printed on to copper plates and after etching are printed over each other in proper sequence, by the proper colored Inks. They then combine again the colors which were separated by the filtering process and give approximately a reproduction of the original combination of colors. The colored Inks used in printing this process must have their correct relation to the filter used in the production. These Inks are of a transparent nature, especially the red and blue, as it is necessary that they assimilate to produce certain shade values.

By the addition of the black plate a four or quadri-color effect is made. This addition adds extra depth to the solids and intensifies the effect. It also gives a range of shades, particularly greys, which it is not always possible to produce with the three color process. If you will closely examine the background of our illustration you will find a range of almost every possible shade of grey.



OUR Flexible Padding Gum makes a perfect pad. Does not crack or dry hard. Always flexible. Apply hot.



WE carry continually in stock about fifteen different standard shades of Process Colors. This enables us to match, without delay, any engraver's proof. Intentionally or otherwise the engraver usually carries more Ink than it is possible for the printer to do without offsetting or slip sheeting. We are often able to save the printer a great deal of trouble and expense by suggesting the use of a stronger bodied color, which enables him to obtain the same depth as the proof without carrying as much Ink.

COLOR AND HEALTH.

THE therapeutic value of colors is a subject that has long engaged the attention of the medical profession, and the theory that some colors have a healing effect has been put to a practical test in the treatment of shell shocked soldiers in some of the leading English Hospitals. We quote the following by Mr. H. Kemp Prosser, a color specialist of high standing. It was taken from the Hospital Number of *Berger's Mercury*:

" Experiments have led me to the conclusion that colors have a direct effect upon the health, especially with very sensitive persons. Color ought to have a wonderfully beneficial effect on everyone. But of course the colors must be blended with scientific or theoretic exactness till they harmonize with the temperament of the person. This can be carried out in hospitals by means of the curtains at the windows. Two of the colors which should in most cases be avoided are cardinal red and brown. The former symbolizes murder, the latter decay. The colors used in hospitals should be green of spring, the yellow of sunlight, the blue of the firmament. . . . The essential aim in a room or ward must be harmony of color. The perfect one is that, in which, on entering, balance and harmony impress you. Each color and line must so blend with the rest that nothing stands out distinct from its surroundings. Shell shock is still something of a mystery, but at present it would appear to be a disease of the tissue of the nerves, and since the power of color to soothe or irritate the nervous system is indisputable, it is obvious that the surroundings of nervous patients should be supervised with the greatest care.

Mr. Prosser believes that in shell shock the feeling that he is shut up within four walls is bad for the patient, and therefore he paints the ceiling the color of the sky; the walls are painted yellow to produce the effect of

light; the curtains are sometimes yellow, and sometimes blue, as blue has a soothing effect. For the most severe cases violet is said to be especially useful, but it is a color that has to be employed with care for it is a stimulant. Mr. Prosser's wonderful idea of catching spring in a sick room and keeping it there all the time is based on a sound physiological instinct of rare quality, which let us hope the majority of healers will not be too obtuse to realize.



BILL says: "You seldom hear of a printer wanting to sell out because he's tired counting his profits."



THE DOCTOR INKMAKER.

WHEN you are ill and seek a physician's assistance, do you withhold any information from him as to the position and nature of your trouble? Your doctor cannot prescribe intelligently unless he has either your information or his own diagnosis, and preferably both. Your Ink Maker is in identically the same relationship as your doctor. He will want you to give him all the information possible about the job in hand, so that he can intelligently prescribe for you the proper proportions of color, varnish and dryer. Your Printing Ink is a prescription made by the doctor Ink Maker, who prescribes the formula dependent on the color-strength desirable, character of printing, style and speed of press which will use it, kind of stock it is to be used upon, atmospheric conditions, etc. Your Ink Maker diagnoses your needs, prescribes for them and makes your medicine. He is in essence a personal service merchant rather than a dealer in competitive commodities.

(From The British Printer, and it is taken in part from a lecture by David H. Sloane, Secretary of the National Association of Printing Ink Makers, New York.)

THE FIRST COLOR.

IN the beginning—so said Dr. Rivers in a lecture on the senses of primitive man at the Royal Institution—it seems extremely probable that the first artistic experiments were made with red. It was the first color which caught the artist's eye. There were one or two reasons for this. In nearly all savage races fighting was the chief duty, occupation, and entertainment; and it was usual to celebrate any decorative occasion by smearing themselves with blood. When blood fell out of fashion, red still was the rage; even in the Roman possessions the conquering hero painted himself with this pigment, and the war artist of that period found that there was no other color which would command popularity.



THE first carefully prepared advertisement was the rainbow, announcing that the flood was over. It was done in colors.—*B. J. Palmer.*



A color, in association with other colors, is different from the same color seen by itself. It has a distinct and peculiar power upon the retina dependent upon its association. Consequently, the color of any object is not more dependent upon the nature of the object itself, and the eye beholding it than on the color of the objects near it.

People may soon ascertain for themselves that they can scarcely ever determine the exact hue of anything, except it occurs in large masses, as in a green field or in the blue sky. Light and shade so completely conquer the distinctions of local color that the difference in hue between the illuminated parts of a white and black object is not as great as the difference (in sunshine) between the illuminated and dark side of each separately.

—Ruskin “*Modern Painters.*”

COLOR INFLUENCE.

COLORS have certain effects on persons which we can measure to some extent, but all persons have not the same color sensibility. Here is an interesting field of study for the progressive printer. With a fine appreciation of the values of the different art shades and color tones, he will be able to select a color or color combination that will make a convincing appeal to the class of people in the color language with which they are familiar. He will be able to express his own individuality and taste, and will also indicate comfort, strength, refinement and other qualities according to the color scheme used. Persons of a refined or æsthetic temperament would be more impressed by the use of delicate and soft shades of ink; and to use strong glaring color combinations with them would have the same effect as shouting at them in ordinary conversation. They will hear you, but will mark your lack of good manners. On the other hand if you were to use the same delicate colors with people, who are not so sensitive to the effects of color, it might fail. A large corporation has been anxious to cultivate a trade with a certain foreign element in our country, and sent out a beautiful calendar printed in their own language. It did not produce the results that were anticipated. The color scheme was too delicate to appeal to a nation whose homeland was one of sunny skies and vivid colorings. Satisfactory results were not obtained until the color scheme was changed to one that glowed with bright colors. A deeper understanding of the psychological effects of the proper treatment and use of color will enable the student-printer to gratify these widely divergent tastes, and give him a reputation for creative work of marked originality. The development of coal tar dyes has opened up a new world of color possibilites not less wonderful than radio.

BESESIDES its emotional value, color has also a symbolic value known only to the initiated. The older artists were fairly consistent in their symbolic use of color. White of course, has always stood for purity, red for passion of some kind, usually love; blue for faith or hope.—*Prof. A. E. Bailey.*



THE effects of color should be used to a much greater extent. We could make this world very beautiful with little effort or expense if we only would. The possibilities of color are to-day recognized by only a few people. Color, architecture and music have vast potentialities that only religion can unlock. From a beauty point of view no one will dispute that our cities, homes, and very few persons are less than 20 per cent efficient.—*Roger W. Babson.*



QUALITY is an old, worn, thread-bare subject, and yet it is, and always will be, the great determining factor in building up a business reputation that will withstand the ravages of time and the onslaughts of price cutting business rivals. CANADA INKS are quality Inks.



A Therapeutic Color Cabinet has been patented and put on the market by the International College, London, Eng. The College believes in the chemic action of light upon water through colored media—whereby it is alleged the purest medicines—not drugs—are obtained. Distilled water energised by the sun's rays passing through (1) Yellow glass becomes a purgative, by (2) Red glass a stimulative, and by (3) Blue glass a sedative.

THE FABLE OF THE PRINTER WHO DIDN'T MOVE WITH THE TIMES.

OUT in a Rural Section, where the Long Work Day is still *en Regle*, there was a Printer Doing Business the Same Way he did when John A. Stumped the Country on the National Policy. He called his Layout a "Steam Printing Office." He was a Crusty Old Cuss, and Didn't believe in Making Changes. He had heard about these New Fangled Systems that some Printers had put into their Plants to tell them How Much their Printing was Costing them to Turn Out, but none of these Contraptions for him. He could Run his Business without them; and even if he was Usually a Little Shy on Ready Cash and had to Scratch Like all Possessed to Pay the Hands, he wasn't going to Boost His Prices, and Perhaps Lose the Trade he had. Besides he didn't Believe that Printers Could Get the Prices that some of them Claimed they did. When they came to Settle up the Estate, they found Nothing for his Years of Hard Work but the old worn out Plant, which his Widow disposed of to the junk dealer at So Much Per Pound.

Moral: "If you want to be in the Procession you must follow the Band."



MANAGERS know full well that they cannot get the highest class of work in untidy, ill-lighted, uncomfortable shops. Make them more cheerful, happier, brighter places, and the people who work in them will be happier and brighter, too. The work will be done more quickly, it will be better done, and there will be fewer tired faces at the day's end, which is all as true as gospel. Given good color and the brains to use it, the decorator may well take his place in the near future as the dominant disperser of disease, and the chief apostle of renewed vitality.



The Day's Work

This department is for receiving and giving suggestions and answering questions leading to a better understanding of our day's work.

WHAT Black should I use to get a nice job on wedding bristol? I have tried Job Black and several other blacks, but I am not satisfied with their results. I am sending you a sample, and would like you to tell, if I have been using an unsuitable Ink." We recommend Fine Card Black No. 551 for a soft finish to resemble copper-plate, or Extra Heavy Bond Black No. 8007, for a glossy finish.



WHEN you're printing a sheet of S.C. Book,
And the Ink clogs up with a greasy look;
When the press stands still for an hour or two,
While you're trying to make some cheap Ink do,
Try Dixie Black.



A correspondent writes us, saying that he has trouble in getting color Inks to print the same shades as shown in the Ink specimen books. Allowing for slight changes which may be due to the difference in stock used, the difficulty is due either to not having the press clean, or else in the quantity of Ink carried. First be sure that the Rollers are clean. It is a good plan to wash up two or three times, using Mixing White or a small quantity of color after the first wash-up. Use benzine (never coal oil) for the final washing. Discoloring can easily be detected by taking a little clean Ink direct from the can and comparing closely with some taken from the plate or Rollers. Offices making a spec-

alty of color work, keep separate sets of Rollers, usually the best ones, for colors only. Many of the finer Inks are transparent or semi-transparent colors, and the shades will vary slightly with the quantity of Ink carried. Color work from the average office is frequently only passable instead of perfect. Rollers that are not clean, together with uneven Ink distribution is largely responsible for this. Every lot of Ink which we send out has to pass the trained eye of our color men, and they are as quick to detect a difference as the expert printer is to see the mis-spelled word or the wrong font type.



A correspondent from Alberta asks us "Would you please tell us if Inks hurt being kept in the press room or do they keep better in a cool cellar?"

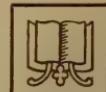
In our opinion the ideal temperature in which to keep Inks should be about the same as the pressroom in which they are to be worked. We do not advocate keeping them where it is either too hot or too cold.



YESTERDAY afternoon I ran a half tone job with a Doubletone Green, on a mighty good sheet of coated. This morning the job is spoiled; it is badly stained on the back of the sheet. Will you rush me some Ink that will not spoil the job?" The stain on the back of the sheet is likely drawn from the face of the print underneath. All doubletone Inks get their effect by means of a stain which spreads around each half tone dot. The character of the coating or sizing used in the paper largely controls. Slip sheet the job, and leave it in the slip sheets from twenty-four to forty-eight hours, until dry. You may forego the tone effect, and use regular half tone Ink, if in a hurry, but a Doubletone Ink must be handled in consideration of its properties.



"The Noon Hour"



When 'Omer smote 'is bloomin' lyre, He'd 'eard men sing by land and sea;
An' what 'e thought'e might require, 'E went an' took—the same as me.—*Kipling.*

AMBIGUOUS.

THE banquet hall was adorned with many beautiful paintings, and the President of the little college was called upon to respond to a toast. Desiring to pay a compliment to the ladies present, he designated the paintings with an eloquent gesture and said:

"What need is there of these painted beauties when we have so many with us at the table?"



KEEP ON MOVING.

Two frogs fell into a milk-pail deep,
And one poor frog did nothing but weep;
He sank to the bottom as heavy as lead,
And there in the morning they found him dead.

The other frog shouted: "I'll have a good try,
The pail may be deep, but I don't wish to die."
He churned up the milk with his legs fore and hind—
There's nothing like having a masterful mind—
For when the next morning this froggy was found,
ON A PAT OF FRESH BUTTER HE FLOATED
AROUND.



A negro charged with stealing a watch had been arraigned before the court. The judge was not convinced that he was guilty and said:

"You are acquitted, Sam."

"Acquitted" repeated Sam doubtfully. "What's dat mean judge?"

"That's the sentence; you are acquitted."

Still looking somewhat confused, Sam said: "Judge! do dat mean I hab to gib de watch back?"—*Christian Evangelist.*

PROBABLY.

SHE: "What makes the leaves turn red in the fall?"

He: "They are blushing to think how green they have been all summer."



THE STENOG'S VACATION.

(Sung by her Boss).

My tVpust is oi hot vacution

 My trpist's awau for a week.

My trpudt us in hwr vacarion

 Wgile thse damu kews hudge and seek.

Cjoras:

Oy breng booxk bting bzek

Brunk beej mutykfst ti my tp mr;

B&ng b\$ej b6ng biex.

Pjing bozk m% beinino-o mx; CH Helk?

—F. & M. News.



"Will you marry me?" he asked.

There was a pause.

"Tell me one thing first," she said. "Do you drink anything?"

His face lit up.

"Anything," he said.—*News of the World*.



THE READY ANSWER.

A city business man was very keen on having proficient clerks in his employ. Before a clerk could enter his office he was required to pass a written examination on his knowledge of business.

At one examination one of the questions was: "Who formed the first company?"

A certain bright youth was a little puzzled at this, but was not to be floored. He wrote:

"Noah successfully floated a company while the rest of the world was in liquidation."

He passed.—*London Answers*.



CIGAR Clerk: "For three hundred bands of that brand they give you a gramophone."

Customer (puffing hard): "If I smoked three hundred of these I wouldn't want a gramophone, I'd want a harp."

BILL says: "The trouble with cheap ink is it generally costs so much."



CONGRATULATIONS to *Printer and Publisher* on its improved appearance by the addition of color inserts.



SERVICE is the keystone of our organization, and the continuous use of CANADA INKS give to the printed page that distinction in appearance so essential to the creating of profit-producing-business.



A good working combination:—CANADA INKS and SINEW BRAND ROLLERS.



WE make it a standing rule in our shipping department that all orders must be shipped the same day as received, if it is at all possible. This especially applies to mail orders from outside points. When these orders can be filled from the stock room this rule is always observed, and in order to make it possible we carry a very large stock of the various shades and colors shown in our specimen book. Large orders that have to be milled, or orders for special colors that require a special formula, are immediately placed in the workmen's hands so that no time is lost in giving them the necessary attention. We fully realize the necessity for prompt and immediate service, and especially with orders from out of town, where considerable time is naturally lost in transportation. The cost of this service does not appear on the invoice. It is our contribution to the trade "for better printing."

OUR GRADES OF FINE



**RONZE
—
LUE**

**P O S T E R
L I G H T
M E D I U M
D E E P
EX. DEEP
R E F L E X**

A range of shades that should meet
every requirement

MAIL YOUR ORDERS

Canada Printing Ink Co., Limited

15 Duncan St., Toronto

"I'm Glad"

• • • • •
I'M glad the sky
is painted blue
And the earth
is painted green
And such a lot
of nice fresh air
All sandwiched
in between

Anon.



Canadaink

A House Organ issued occasionally by
CANADA PRINTING INK CO., LIMITED
Toronto, in the interest of
"Better Printing"



November, 1922

A SPECIAL NUMBER
FEATURING "INK PROBLEMS" BY C. M. EARLEY

Success
comes
from
Backbones
not
Wishbones

— Modern Proverb

CANADA INK

Being issued occasionally by the CANADA PRINTING INK Co., LIMITED, TORONTO, for passing along items of interest to the pressroom

NOVEMBER, 1922

NUMBER ELEVEN

OUR readers have manifested a great deal of interest in each succeeding issue of *Canadaink* and we frankly admit that we also find a pleasure in telling the Canadian printers our story about CANADA INKS by this medium.



WHEN the pressroom is cold with the winter air,
And the pressman is mad and starts to swear,
When the Half-tone Black is "plucking" the sheet,
Too stiff to work, and you're almost beat—

Try Reducing Black.



WE ARE indebted to Mr. Claude M. Earley for the use of the very instructive article on "Ink Problems in the Pressroom," to which we have devoted considerable space in this issue of *Canadaink*. Mr. Earley is the pressroom manager of the *Pictorial Review*, and is an expert printer with a wide range of experience. His article is a masterly handling of the many difficulties that printers have to contend with in their daily work. Mr. Earley has succeeded in saying a great many of the things the Ink man would like to say, and as may be expected we do not entirely agree with everything he says, yet we feel confident that our readers will find it of real importance to them.

INK PROBLEMS IN THE PRESSROOM

By CLAUDE M. EARLEY

I HAVE been asked to tell you some of the troubles that the pressmen find with ink. There are so many difficulties in printing and so many conditions to meet that it is really some task to know where to begin, and I think it best to start at the inception of a job and go right through to the finish.

The copy is usually prepared by an advertising agent. After the copy is prepared the artists are called in to make the designs or drawings. After the copy and drawings are prepared it is turned over to the printer. Many times the engravings are also made by the advertising agents and the printer is not consulted as to the best procedure to obtain the results required in the finished product. The artist prepares the drawing or painting and he uses whatever mediums he sees fit; charcoal, pastel, water color, or oil.

All of these mediums are put on in relief. The oils are put on in any number of colors and thickness and some artists are mighty good stucco workers, laying the color on with a trowel and working it up with a knife or with their fingers. And the printer is expected to get a faithful reproduction with four colors, put on with an immeasurable film of ink. With the copy for reproduction we get a refracted light because, being in relief, it stands out and gives brilliancy. In printing, the ink is laid on the paper perfectly smooth, and we must depend upon our contrasts and strength of color to get the brilliancy. The engraver reproduces the copy and here we begin to meet with the human element. The operator or camera man gets his exposures on plate and this in turn is passed to the negative maker who uses his judgment in reducing the high lights and intensifies the shadows to suit his idea of what he thinks is right. It then goes to the printer and then to

the etcher, who has his individual idea of what is wanted.

After etching it goes to the prover. What does he do with it? Perhaps he gets too much color on, or not enough, and after submitting his proof he is told to add more or less color to suit the criticisms of his superiors. Now how many times do you suppose that in proving, the same ink and paper are used, that will be used on the job? Not many. As a rule a paper is used made specially for proving and also a very strong heavy ink.

The result is that when the printer receives the plate he finds it almost impossible to reproduce the effect obtained by the prover. It is mighty easy to get a few proofs, but vastly different to run an edition. The ideal printing plate is one with the color contrasts in the plate so that in printing you can carry enough ink to just cover the place nicely, so that the plate will be clean after every impression.

A half-tone plate is composed of dots very fine in the high lights and graduating off in larger dots, in the shadows. In the heavy shadows, you will find it looks solid, but is not a solid, for, if you examine a half-tone with a glass you will find that what you supposed was a solid, has very fine shallow holes. If we carry more ink than this plate requires, the impression will not clean the plate but will leave a residue, and this increases with each impression, with the result that the shadow will appear muddy. Then the ink is blamed. But it is no fault of the ink, trying to match a fine proof that has been rolled up with a hard roller, with heavy ink and plenty of it, only the top of the dots inked and then proved on a hand press.

Too MUCH MAKE-READY

Now this can be overcome to a great extent by a careful make-ready. Pressmen, I am sorry to say have not kept up with the advance made in engraving, and do not

understand what is required to get the best out of an engraving. They go too far in making ready. Many make a half-tone ready as though it was a wood engraving—where every shade must be cut out and laid on. This is not right, for if you do this you get too much impression, forcing the paper down on the dots in the high lights causing the high lights to appear muddy, losing contrast. On the medium tones and in the heavy shadows it forces the residue left in the small holes between the dots and gives you intaglio printing and that is where your offset comes from. The ink maker gets a complaint that the ink is offsetting when it isn't the ink at all.

I would much prefer to run a large solid plate anytime than a light over-etched half-tone, because in one you force the ink in the paper solid, and you know instantly whether you are carrying too much ink. In the other you are carrying too much ink, yet you must do it in order to get the result obtained by the prover.

We come now to the electrotyping. It is surprising how many bad electrotypes go through and how little thought is given to this end. With a wax mould you lose detail and contrast, and your reproduction is much flatter than the original. With a lead mould you obtain more detail and a much sharper print than from the original. Many times electros are sent to the printer and are what I call thick, that is very shallow, and have no face. The printer accepts this plate and gets a very heavy thick print and blames the ink as no good, because it fills up, when it is not the ink, but the plate that is at fault.

I know of an instance where ink was purchased for a certain job. The ink manufacturer was called on the wire, told his ink was no good because it filled up all the cuts. The manufacturer was on the job instantly and found that the electros were all worn out, in fact, so badly worn that there was no perceptible dot left, and they were printing

the bottom of what was left of the dot, the printing appearing very bad and had the appearance of being filled up.

Now about the paper this catalog is to be printed on. The printer buys the paper and gets the best he can for the price estimated for the job. Is it anywhere near the paper the proofs were printed on? No, because he could not afford to supply it. The proving paper is of the very best quality, with from 17 to 20 pounds of clay to a ream 19 x 25 size. This is more clay than would be on 10 reams of a large size sheet.

We have taken up the subject of engraving, electros, make-ready and paper. Let us go on to the most important part of printing, that of rollers and the proper setting of such.

ROLLERS

I consider this the most important factor and the one most neglected and least understood, and the cause of many of the ink manufacturing troubles. Rollers have more to do with printing than any one thing. Unless a good roller is used, and properly set, the best ink in the world will not give satisfactory results. A roller with no life, or suction, and hard, will not lay the ink on the form properly and the ink is blamed for being greasy and gray. A roller to print properly must be fairly soft, good life, and set right

By being set right, I mean set to the proper height, and not too tight to the vibrator. A roller set too low on form is one of the causes of filling up of half-tones and type. The ratio of speed of a form roller is the same as the forms. If the roller is set too low it is traveling faster than the form and will wipe or smear the ink on form instead of laying it on. If a roller is set too tight to vibrator and too low on form, we get a twist or pull to the composition, and you get friction which generates heat.

Now a press will start up in the morning while the rollers are cold, and you get nice clean results, but after a short time the rollers become warm, which in turn warms the ink, with the result that the printing begins to look gray, or brown and catty; another notch is added to the fountain which gives the form more color and the ink is condemned as poor quality, and you are called to explain why you furnish such ink.

My opinion is, and I have proven my theory, that when the ink becomes warm, that the varnish and pigment separate to a certain extent, and you are printing with varnish, the pigment combined with the dryer sticking to the form rollers form a coating, until the roller is more like a piece of felt. Here is where you get a complaint that the ink is bad. It isn't a case of your ink; it is a case of improper setting of rollers and if pressroom foremen and superintendents would realize this a great amount of your trouble would be over.

I have seen rollers set on a rotary press so that when a picture was taken they had a picture one and a half inches long where that roller had set down on the form, and then expected to print and print clean. It can't be done.

I have gone over these subjects in order to show you that there are many things that go to make poor printing and to show that many complaints of poor working ink is not the ink so much as it is conditions.

ATMOSPHERE A FACTOR

A few years ago I had twenty half-tones to print. This was made up as a sixteen page and four page form. The color was a warm brown on India tinted coated. The sixteen page form was placed on a press in the basement of the building. The four page form was placed on the fourth floor of the building. The pressman running the four page form obtained his ink from the fountain of the press running in the basement. Of course it was one of the jobs

that are always in a hurry. The first side of both forms were run off in the afternoon to enable us to back them up in the morning. Imagine my dismay the following morning to find the sixteen page form as wet as when first run while the four page form was bone dry. The supposition was of course that one of the inks had been "doctored." To satisfy my curiosity I exchanged inks, that is, took the ink from the press running the four page and used it on the sixteen page form, taking the ink from the sixteen page and using on the four page, and obtained the same result as at first. Now that was no fault of the ink, but the difference of atmosphere, the basement being damp and the fourth floor dry. Now, if the four page form had not been run on the fourth floor, I surely would have blamed the manufacturer for not adding dryer to the ink.

One of the greatest and most serious causes of trouble with ink in a pressroom is because the ink is not adapted to the paper. I venture to say that you can go in any pressroom in the country and you will find that jobs are running with ink that is in no way adapted to the paper used.

We get coated and super stock; some with no finish, some with very high finish and plenty of clay. Again, it will have a celluloid or tinny finish. Now how can anyone expect that the same ink will work on the different stocks. The coated stock with plenty of clay and a soft finish will require a soft "buttery" ink, while the high finish or tinny stock requires an ink with a tacky varnish, something that will hold fast on contact.

A few years ago the firm I was with was asked to print 1,800 sheepskins, 18" x 24". The manager asked me how long it would take to print them. My reply was about three hours. He laughed at me, saying that if I got them off in three days I would be doing well. When it came to go to press, I asked him to get me two pounds of heavy litho black, stating that I wanted it for the

sheepskins. He refused to get it for me, so I bought it myself for I had an idea that I was right. I took the litho black, which by the way was very heavy. I added bookbinders black to give it gloss and drying quality, and a soft ledger black to soften it so it would distribute. Three hours from the time the form was put on press, the 1,800 copies were completed and the following morning were bone dry. And it was beautiful. One would have to examine it very closely to determine whether it was engraved or printed.

USING THE RIGHT INK

I had wonderful results on bond paper by adding the litho black and a small quantity of bookbinders black to the bond black. I think you can understand why I got such good results. Bond paper and sheepskin are similar inasmuch as they are both greasy. Now an ordinary printing ink will not take to a greasy surface but by the addition of the litho black and bookbinders black I overcame this fault.

I also had a set of four color subjects, with a dull black background to print. The object of the background was to throw the subject in relief. I tried several dull black inks but did not get the result I wanted. I gave this a great deal of thought and made an ink that absorbed the light and gave no reflection, and by the way, one of these illustrations received the gold medal for the best color work in the U. S., and this ink did not cost ten cents a pound.

I have only related this to you to show what a little thought on the subject in hand will do. You all have your chemists who can tell you the quality and quantity of varnishes and dry colors, but can they tell you why an ink will not work properly? Personally I don't think so because they have not had the actual experience. Here is where the salesman should come in. By salesman

I do not mean an order taker. To my mind the successful salesman is the one who takes a personal interest, studies the conditions, and gives each order the same attention that a physician does to his patient. One physician serves his patient, watches results, concentrating every effort to pull that patient through, and he is the successful physician.

The successful salesman diagnoses the job, gets a sample or samples of the paper; in fact gets all the details, then gives the printer the ink that is required. Nor does he stop after the ink is delivered, but follows it up, sees it running, examines not casually, but with a glass to see if it is covering properly and printing clean and sharp, and makes suggestions if it is not right. A salesman who will do this gets the orders in the future.

A physician who calls on his patient asks him to "stick out his tongue," gives him a prescription and is away in ten minutes, is like an order taker.

The order taker is called in and told that 500 pounds of ink is wanted. He cuts the price to get the order, sends in an ink that Bill Jones is using, and then forgets about it. The printer starts the job, has all kinds of trouble, blames the ink manufacturer and the manufacturer loses what might have been a good customer, for the printer has no confidence in the manufacturer thereafter.

The order taker is not blamed, but he is the one who is to blame, for his only interest was in getting the order. And so he is like the physician making his call as short as possible, his only interest being to make as many calls as possible.

Too MANY COLORS

Why have you so many colors? I overheard one manufacturer say that he had over a thousand shades. That is not necessary. When the four color process was first brought out, you had only four colors, but what have you now, forty-four times four. The engraver has no standard

He mixes and changes his colors to get something near to the original drawing. The proofs are sent to you to match, and you keep doing this, time and time again. The printer cannot tell accurately how much will be required. He orders too much, and either has it left on his hands or asks you to take it back. What can the printer use it for, or what can you do with it? Nearly always it's a loss. If you would refuse to manufacture so many colors the printer could not get them and the result would be that the engraver would be obliged to use the colors obtainable and this in turn would go back to the artists. You are at the mercy of a few artists and engravers and you haven't got the backbone to get up and say "We won't do it." You are so cussed afraid that you will lose one order of five pounds that you won't take the proper stand. You will still keep making up your thousand different shades, and does it pay you? Does it pay the printer? Thousands of dollars are lost every year, in time. It is up to this association to stop it. It has got to come. You might just as well get at it now as any other time. You have got to do it and the only way is to stop making so many colors and only furnish so and so. Then you will get back at the engraver. He can't get his colors to prove with and then you will get back at the artist. He is the boy you want to catch.

In nearly every pressroom, you will find all kinds of varnish, greases, oils, offset compounds, reducers and what not. In rare instances some of these are of value, if used with discretion, but to my mind they are the cause of a great amount of the ink manufacturer's trouble. If you allow each pressman to use his discretion, instead of adding one-half ounce they will use one-half pound. It's like the Irishman and the pills. He thought if instead of taking one pill every hour, he took them all at one time, he would recover just that much quicker.

No SLIP SHEETING

In our pressroom, any substance that is to be added to the ink is ordered by the superintendent of pressroom, and this is added in the ink room, where it is carefully weighed and ground in the ink by passing through the mill several times until it is thoroughly incorporated. In our pressroom there is no slip sheeting. I wish I had brought over a sheet to show you gentlemen what you can get with good, strong colors. No offset and a wonderful sheet; as nice a sheet as was ever printed in New York City, and I am not boasting when I say it.

Now those colors are strong; are very strong in tinctorial strength. We are not using nearly as much color as we did when we were using a cheaper ink. We are doing away with slip sheeting. We are getting a clean sharp print, we are getting no offset whatever. We are getting a print that doesn't fade out, that retains its brilliancy. That shows you the difference between a cheap ink of no strength and an ink of good strength and color value.

I believe that the manufacturer is to blame in many instances for the causes of the trouble in the pressroom for this reason: He is trying to supply an ink too cheap. You can't take an ink,—a red for instance,—that is worth \$3 a pound and put that ink in for forty or sixty cents a pound. Can you? If you do you must be making an enormous profit on your \$3 ink. I think it is up to the manufacturer to educate the printer that he is saving money by paying more for the ink that will give him strong tinctorial value. He is not only saving money by paying more money for his ink because he will use less, but he is saving money in his pressroom in delays.

Supposing we had a delay on our presses from ink troubles, from filling up, drying, offset, or we had to slip sheet, and supposing we had an hour a day for fifty-seven presses. What would it cost us in a year? One hour a day for fifty-

seven presses, and the average cost of the press we will say is \$10 an hour. Wouldn't it pay the printer to buy an ink that he could run right straight through and save that hour? One hour a day fifty-seven presses, \$10 an hour, \$570 a day. That would almost buy a carload of ink! Not only that, but you have got work that you can be proud of. The ink manufacturer can be proud to say that the magazine that is using his ink is turning out a wonderful piece of work.

I can't understand why you don't get after the printers. You have got it in your power to do it. I know well that you don't like to make an ink that is not a credit to your factory. Isn't it up to you to go to a printer and say, "I can't supply you with that ink at that price because it is going to cost you money; of course, I can supply you this ink at a cheaper price, but it is going to cost you money in your pressroom." And show him where he is losing money.

We have a great many troubles in filling up in two color work. You will find most of your troubles in your yellow. Your yellow on some papers will dry. On others it will chalk up; that is, your varnish goes into your paper but it doesn't carry the color with it; it leaves a pigment on the top. Then when you print your red, that red pulls the yellow powder off and fills up your red, and your red is blamed because it is filling up. That is one of the things you had better look out for. That is one of the very first things, when they say to me the red is filling up, I say "How is your yellow, is it dry or is it chalking off?" If it is chalking off I know instantly it is not the fault of the red ink, and I think it is up to you manufacturers to show your customer where he is wrong. By so doing you will confer a favor on the printer, be a benefactor to the press-man, and to yourself the satisfaction of knowing that you are doing the right thing to all concerned.

THE thinking printer will readily agree with us that the Printing Ink manufacturer could hardly be expected to assume a responsibility for his goods when their ultimate disposal is beyond his control. We have no knowledge of the conditions under which it will be worked; and know nothing about the kind or quality of paper, or about the quality of the presswork or quantity of Ink used. What we do claim, however, is that any printer with ordinary care can duplicate any sample shown in our specimen book. Printing Inks are made with every degree of carefulness possible. Our formulæ are worked out with chemical exactness; and when the finished product leaves our place it is with our assurance that nothing has been left undone to produce a superior article in every respect. "The degree of satisfaction," that some printers ask us to guarantee, must come from their intelligent handling of our product.



QUALITY printing should be the aim of every printer. It will always command the attention of discerning buyers. To develop and obtain this necessary standard of quality, the discriminating and ambitious printer of to-day will not be satisfied with commonplace or mediocre results. He demands the very best of materials—not that he is fastidious—but simply as a matter of good business. He knows the value and importance of using materials recognised as having an established standard of worth—and he reflects that knowledge in the character of his own output. Upon the foundation of "materials of-proven-worth," he proceeds to build his business reputation. He recognizes the benefit of dealing with firms whose goods have a reputation for uniformity and honesty in manufacture and fair value. He simply cannot afford to be continually experimenting with the many "save-a-penny" propositions made to him, and thereby risk his "standard of quality."



"The Noon Hour"



When 'Omer smote 'is bloomin' lyre, He'd 'eard men sing by land and sea;
An' what 'e thought 'e might require, 'E went an' took—the same as me.—*Kipling.*

THE OLD-TIME COUNTRY PRINTER.

HOMER, the wandering minstrel, has sung of the heroes of Greece, of Ulysses, Achilles and Jason who searched for the Golden Fleece; Virgil has lauded Aeneas who fled from his burning home and founded the fame of the Cæsars who established the glory of Rome. But I'm tuning my voice of tenor and twanging my harp of gold to chant of the unsung hero whose fame is yet untold. I'm sick of the news from the market, the spree of the millionaire; I choke on the sheet of the sportsman, of lobsters and caviar. So here's to the country printer, the rock of the civilized land; and since he's a meek modest fellow I must toot with my own brass band. He sits all alone in his office awaiting the bailiff's next call, with duns piled high on the table and debts like the Chinese wall. But he "stubs" away at his copy and squirts at the old spittoon, and chuckles away with humor, "I must be at press by noon." His "devil-apprentice" forsook him to seek new pastures green, so he rolls his shirt sleeves higher and juggles his old machine. So this is the song of the printer, who's pressman, devil and saint "I'll get that darned old paper out, Great Scott, I'm out of paint. Say, what's the use of worrying, I've always found a way, I'll bet that "Alec" Corbett will be dropping in to-day."

The baker, the butcher, the grocer, all pay their bills in trade, and the hardwareman will settle up his credit with a spade; the farmer loads his waggon with some pumpkins that are green, with cabbages and apples, and a hog that's very lean; and dumps them in his office and charges twice the price as he slaps the country printer, and he murmurs, "Aint they nice." And that printer needing money more than anything on earth, will double up in laughter and chuckle at his mirth. And when he leaves his "sanctum" he has thirty cents in cash to pay a month's expenses and to buy his bread and hash.

But as he wanders homeward all the folks will stop and grin, and catch him by the coat tails and invite him to come in. Every man screws up his courage and the women lose their frown when they look at Jimmie Threadbare, poorest chap in all the town. And the kiddies on the commons as they play their scrappy match,

will quit their game a moment shouting, "Heh! Jimmie, here's a catch." And the supper that is waiting isn't much to brag about, but the printer thanks his Maker that he isn't down and out; and as he grins across the board and see the youngsters eat, he clean forgets it's near a month since he last tasted meat. But after all this man is rich, a blooming millionaire; not in mouldy dollars nor in clothes that fade and wear; a millionaire in friendships with folks and human hearts, a millionaire in service that casts no poisoned darts; for he's stood for all the good things and boosted his home town, and never swerved from duty when opinion cast its frown. Perhaps no marble pillar will mark his resting place; but does the printer need one, benefactor of the race? And when the Good Wise Father shall give each man his own, that humble country printer will be seated next the throne.—*Theodore Sharpe.*



THE DAILY ROUND

"**M**Y SON," said the old gentleman who was giving his boy a little fatherly advice, "just remember that there are no short cuts to fame."

"Yes, father."

"Even the baseball star who earns a reputation as a home-run king has to touch all the bases."—*Birmingham Age-Herald.*



WHEN you have made your first home-brew on the kitchen range, just pour a little of it on the sink. If it takes the enamel off, pour it all in the sink.



VERY HONEST

MARK TWAIN was called upon to speak at a club dinner and took for his theme, "Honesty." He said when he was a boy at home he one day saw a cart full of melons. He was a boy—and he was tempted; besides he liked melons.

"I sneaked up to that cart," said Mark, "and I stole a melon. I went into an alley to devour it. But—I had no sooner set my teeth into it than I paused; a strange feeling came over me. I came to a quick resolution. Firmly, I walked up to that cart, placed the stolen melon where I got it from, and took a ripe one."



No. 1



No. 2

HOW INK IS WASTED

HERE is an actual example of waste and carelessness in handling Inks. No. 1 is the way the Ink was sent out by us. No. 2 is how it was returned sometime after with a complaint that only about half of it could be used. This trouble was caused by the way it was taken from the can. Evidently a piece of reglet or stick was pushed down into the Ink digging it out as needed; each operation causing more Ink to dry and skin.

Sample No. 3 shows the way to avoid waste of this nature. Take out the Ink evenly with a square cornered Ink knife or piece of rule, and carefully press back into place the parchment paper which we use to cover our Ink.

Keeping your inks covered will help you to avoid waste.



No. 3

News Ink

f^{or}
Flat Bed
Duplex, or
Rotary
Presses

*Prompt shipment in any quantity
Mail your Orders*

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LIMITED
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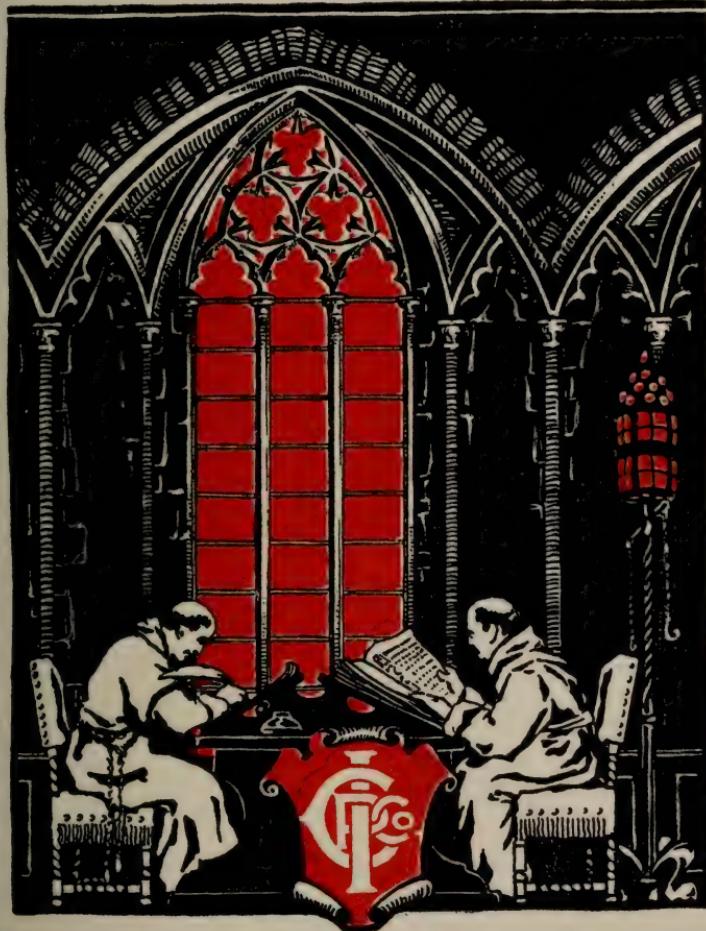
THE ECONOMY
OF USING
CANADA QUALITY INKS
IS EVIDENCED BY
THE SAVING OF
TIME AND LABOR
AND THE
ENHANCED APPEARANCE
OF THE
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Prynted for ye wnter sesoun of ye year nineteen hundred and twenty-three, it being by ye Canada Pryntyng Inck Company, at ther plapce wiche is on Duncan Street, in Toronto, Canada.



Halftone by Courtesy of Brigden's Limited

*Showing a Special
Furniture Brown*

CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, for passing along items of interest to the pressroom

JANUARY, 1923

NUMBER TWELVE

A HAPPY NEW YEAR TO EVERYBODY

THE mistakes of the past should be sign posts for the future.



BILL says: "One job on the press is better than a dozen prospects."



DIXIE BLACK is proving a real winner where a smooth working book ink is needed. It works all day without drying up.



OUR illustration in this issue shows how an effective treatment may be given to a commercial subject by the use of suitable Inks and paper. The various shades of Browns certainly give a rich effect to illustrations of this character.



WE are entering the New Year with a lot of confidence in the outlook for a splendid year's business. Reports from many sources indicate that the printing business has been enjoying some real prosperity. We found it necessary to enlarge our office and increase the office staff in order to handle our rapidly growing business. That's a mighty good reason for us thinking that conditions have really improved.

IF you are not satisfied that you are getting results from every pound of Ink you are using, perhaps we can be of some help to you. You may be using the wrong kind of Ink entirely. Did you ever stop to think that a lot of the troubles you have in your pressroom may be caused by using unsuitable Ink? Papers are different in texture—made by different firms they are bound to be so. When you use an Ink that is not suitable to the stock you are likely to have trouble. You need the right Ink on the right stock to get results. When you have trouble of that kind send us a sheet of the stock you intend using and our experts will make you the proper kind of Ink to work on it.



COLD or damp pressrooms and “green” stock usually mean an excess of electricity. Electro-Neuter dispels static electricity and enables you to work without trouble. Does not swell the tympan.



NEVER has any calling offered the same probability —almost certainty—of success as does the craft of the printer to-day. Merit is in demand, and as a reward she offers prosperity, reputation and the joy of achievement. But these rewards are only to be obtained through painstaking efforts and an eternal vigilance over the many little things that make or mar his output. The few who take a pride in their calling, with the ambition to excel, have risen to prominence and affluence. Many a printer, who might be striving to improve his standard of work is merely marking time, hoping for the unexpected to happen. The craft to-day needs men of ambition; men of vision, who love their work, and take a craftsman’s pride in doing it. Be it on the case, the stone or the press, opportunity holds out rich rewards for those who will ever strive onward to deserve it.



ONCE more we stand with Father Time on the threshold of a New Year, and our thoughts go out in grateful appreciation to the many business friends with whom we have enjoyed so many pleasant associations.

As the signs of the Zodiac swing to us month by month throughout the changing seasons, they but serve to remind us of our unchanging ambition to give to the Canadian Printers our very best Canada Ink Service, and to demonstrate at every opportunity the sincerity of our intentions.

We extend to all our readers and customers a wish that a full measure of happiness and prosperity may be their allotted portion during the coming year.

CANADA PRINTING INK CO.
LIMITED

*J. W. Corcoran
H. H. Wells
C. R. Conquergood
W. E. Sharpe*

!!! S.O.S. !!!

Being an answer to "Autumn Colors," our ambitious attempt to "hoydenize the muses to commerce," and which we had the courage to print in the color number of Canadaink.

This poetical protest, for which a printer (mind ye) is responsible, is now printed by us in hope that it may prove a solemn warning to those who are afflicted with the "flight of fancy," and yearn to express their opinions in verse. Many a judge would "don the black cap" for a lesser offense than this.

Imagine all the little elves,
On wanton breezes by the brook,
Engaged in pulling from the shelves
Bill's "Color Number" of his book;
And tearing from its cover grand
The leaves produced by Bill's own hand.

What funny trees they must have seemed
With pages scattered o'er their boughs,
No wonder woodland echoes teemed
With sounds of protest from the cows.
Too bad an ink man e'er should think
That "flaming scarlet, gold and green,
"And every magic shade and sheen"
Could be surpassed by printers' ink.



SOUTHAM PRESS of Toronto are being congratulated on their well-deserved honors at the recent Direct Mail Advertising Convention held at Cincinnati, when, in an open American competition, they were awarded the Silver Trophy for the most unique piece of direct advertising for the year 1922.

THE FABLE OF THE PRINTER AND THE FILLER

A PRINTER with a good-sized Lay Out was having a Hard Time to Keep it Going. Business generally was on the Blink and the Merchants were pruning down Expenses and ordering in Small Lots. He had a lot of Bang-up Customers that came across Regularly with a Steady Line of Trade, and it soon Dawned on him that if the Tough Going lasted much longer he would be Up Against It. One day he was Bit with an Idea and he went to some of the Buyers and gave them a Nice Line of Bunk about having Quite a Load of Stock on hand, and the Pressroom was getting a Little Quiet, and if they would Order the Steady Stuff in Big Lots he would Shave the Price Considerably. They fell for this and he was soon as Busy as a one armed Paper Hanger with the itch. Just then Things Began to Spruce Up in the Trade, but the Printer was so busy Humping with the Big Load at the Low Price that he had to let a Lot of Real Velvet Orders Slide past without being Able to get his Hooks into them. Then he saw what a Chump he had been in Lowering the Prices to Keep Going.

Moral: "When you saw wood get more for your labor than saw dust."



WITH the advent of each new year the average man indulges in a little mental house-cleaning; and proceeds to clean out some of the accumulated rubbish of jealousies and grudges and personal quarrels that he has been gathering all through the past year. It is a good thing for us to do a little "cleaning up" and to start the new year with a clean slate. We can make life much more pleasant for the other fellow and feel a whole lot better ourselves.

THE FALLACY OF CHEAPNESS

SOME of our readers are no doubt familiar with the old story of the miser who became obsessed with the idea that his horse's feed was costing him too much, and who systematically cut down its rations little by little, until he had the animal's feed down to one oat per day. Then the horse died. A great many printers are buying their Inks on a price basis only, and have an idea that every time they get a cheaper price they are saving money. There never was a greater fallacy. As the price comes down, so does the quality of the Ink, and so does the quality of their work; and like the miser who cut his horse's rations, they'll find some day that their business will be dead. Quality rather than price should be the dominating influence in determining your purchases of Printing Ink. To buy Inks, simply because they are cheaper in price, without any previous knowledge as to their physical properties, or suitability to your purpose, is a mistake. To continuously make price your fetish is business blindness, and its continued practice will eventually destroy your reputation for quality output. There is a line of demarcation in the manufacture of all articles where quality is forgotten and cheapness in everything made the only consideration, and below that line it is not safe to venture. We do consider it good judgment to establish a standard quality in your purchases, and then buy from the firm that you are reasonably certain will give you that standard at a fair price. A cheap price is no guarantee as to quality. There's nothing like quality, and lots of it, to keep a printing office alive and healthy.



BILL says "The printer who buys 'any kind of Ink' usually does that kind of printing."

A CROSS the printer's haggard brow dark waves of gloom are apt to flow when he recalls the dismal task he has collecting hard-earned dough. He's had his prices beaten down and frequent gets it in the neck; then often waits a year or more before he ever sees a cheque. Yet, every week the ghost must walk among the men who juggle type, and bills for Ink and other stuff must not be left until too ripe. I think it is a downright shame for some to make him rush their work, to goad him into greater speed and then from early payment shirk. There's lots of firms that say "No Tick," for too much credit brings a crash; they wouldn't think of selling beans unless they got the ready cash; and yet they stand the printer off with fifty different tales of guff, and have him call and call and call, when surely once should be enough. No torture should be too severe; from birds like these we should be rid; they should be dipped in boiling oil or barbecued upon a grid. And then I'd make an iron law to "Pay the Printer in Advance,"—the clouds of woe would rise and go as in his office he would prance; with cash ahead his cares are dead, and he has time to sing and dance.



SOME SMART STUFF

A STORY is told of a printer who supplied a customer with a quantity of bill-heads. The price charged for the job was so absurdly inadequate that a fellow printer, who learned of the incident, was emboldened to ask questions.

"Why," he said, "your price wouldn't pay for the stock, let alone the printing of it."

"Well," replied the printer, "since you think you know so much, let me tell you something. The stock cost nothing—it was dead stock which I had had on hand for years. Neither did the composition cost me anything, for my daughter did it. So you see you are not so goldarned smart, after all."—*Franklin Witness*.

Canada INK Alphabet

A is for Azure the blue of the sky
or, Art tone inks of quality high.

B is for Bronze, meaning Inks with a sheen,
four Blues and a Brown, a red and a green.

C is for Cover with all Colors opaque,
and also for Colortypes, three Colors we make.

D is for Dixie, black like the night.
Dominion black too, or Dominion red light.

E is for Emerald like Erin's green isle,
And English vermillion of true British style.

F is for Folder, a red of fine hue.
It's also for Flag colors, a red and a blue.

G is for Gold both bronzes and ink.
Gold Seal half-tone comes here too, I think.

H is Havanna, brown as an elf,
and Half-tone black, like blackness itself.

I is Insurance red, bright as can be,
and Imperial greens, of which there are three.

J is for Journal, a fine working black,
and also for Job Inks—that work without "tack."

K is the Knowledge that we've gained in the years,
by Knowing the printer, his aims and his fears.

L are the Luxotypes, blue, brown or green;
Label Inks, too, that print sharp and clean.

M is for Mixing, a most popular white.
Milori blue too is a bit of "all right."

N is Non-dry-on which means it won't dry.
It is also the Number on specials you buy.

O is for Orange that stands in the sun,
and Olive green shades numbers three, two and one.

P may be Parchment or Posters or Proof,
but Purples of all shades come under this roof.

Q is for Quality that goes into our Inks,
that Queers all the troubles and smooths out the kinks.

R is for Royal Red, fine quality producing,
Rose Red, Russet brown, or varnish Reducing.

S is the Service that we give to you,
also for Sapphire, a sparkling good blue.

T is Transparent, such as lake colors are,
and Tintol, a softener that's known near and far.

U is for Ultra, that's blue as you know,
and Union of interest to help us to grow.

V is for Varnish that's tested and sure,
Velvet green, and Violet are vivid and pure.

W is for Wood inks for box, brush or toy,
while for Work Canada Inks make printing a joy.

X is the Xpress that will bring Ink in a hurry,
all Xcellent quality without any worry.

Y is for Yellow, the color of gold.
You use it so freely that cheaply it's sold.

Z is the Zest which you surely will get
if you Zealously follow this Ink alphabet.

THERE is a little story in one of the old-fashioned school books that is well worth repeating. It is a tale of a great painter, who on being asked by a hopeless painter of daubs "What do you mix your colors with," gave the annihilating answer—"With brains, sir."

For forty years we have been making Inks for discerning and critical printers, with this aim always before us: "To serve the Canadian printers with the highest quality of Inks that we can produce." Quality of output is not determined by chance, but is a result of careful and patient experimenting, constant untiring effort and a never relaxing vigilance. Time and money have been expended to satisfy ourselves that nothing has been left undone, in order that our product will give to the printed page that appearance of refinement which is alike the ambition and despair of almost all printers.



THINGS TO FORGET

IF you would increase your happiness and prolong your life, forget your neighbour's fault. Forget the slander you have heard. Forget the temptations. Forget the fault-finding, and give little thought to the cause which provoked it. Forget the peculiarities of your friends, and only remember the good points which make you fond of them. Forget all personal quarrels or histories you may have heard by accident, and which, if regarded, would seem a thousand times worse than they are. Blot out, as far as possible, all the disagreements of life; they will come, but they will grow larger if you remember them, and the constant thought of acts of meanness, or, worse still, malice, will only tend to make you more familiar with them from yesterday; start out with a clean sheet for to-day; and write upon it, for sweet memory's sake, only those lovable things which are lovely and lovable.

PRINTERS' ADVERTISING

ARE the printers creating and selling new business by direct advertising? Had we been asked this question twenty years ago the answer would have been "No." But to-day we believe that a different condition exists, and that printers, more particularly those in the larger cities, are surely selling the biggest percentage of their output by direct contact with their customers. In the olden days a buyer of printing usually went to the printer's office and bargained with him, and the printer did not always get the best of the deal. But time has changed all this, and the live wires in the business to-day are those who go directly after their trade by direct advertising and service. Buyers of printing to-day are interested more and more in results and service and not so much in the price; and there are very few buyers that would not be glad to have a printer call and sell ideas and service that will help to increase or improve his business. Service to-day means ideas, suggestions, good copy and art work, good workmanship in lay-out and presswork, good Ink and paper, and delivery when promised. The printing trade, though thriving on the advertising carried on in other lines of industry, has been slow to realize the benefit to themselves. The printer, who is producing this advertising, seems to us to be in a particularly fortunate position to apply some of this experience to the development of his own business. He has the advantage of mechanical equipment and the technical knowledge of the craft, and has the experience obtained from the production of direct selling campaigns for others. Surely an equipment that he should be able to capitalize to his own advantage. The printer who intelligently studies his customer's interests, and caters to his requirements on a personal service basis, is putting himself in a position where a large percentage of trade will come to him without much competition.



This department is open to receive suggestions, answer ink questions, and give advice as briefly as possible, as our space is limited.

HOW can I obtain the soft gray-black effect that lithographers give to their commercial work. I have to match this using a Bond Black on a job press?" A little Mixing White added to your Black in order to "gray the color" slightly would give you better results than by using straight Black.



"**I**HAD to print a job on translucent card a short while ago, with a deep Red Ink. Not having any Ink of the desired shade I tried to mix some, using colors we had in stock. As the Inks appeared to be dried up and hard to mix I had to add quite a quantity of Reducing Varnish before it was soft enough to distribute. I was disappointed with the effect. The Ink was of a muddy color and appeared mottled and blotchy when printed. I wish you would tell me if this was the fault of the Ink or of the paper."

We do not advise any printer to mix his own Inks unless he has had some previous experience and knowledge of their composition, and then only under extreme conditions. "Tinkering" or "doctoring" Inks is usually a waste of time, and the results are disappointing. Consult your Ink man whenever it is possible, and send him a sample of the stock you intend using. He is a specialist—an "Ink doctor" skilled in compounding the proper prescription to suit your case. All his years of experience are for your benefit and at your disposal. The right ink on the right paper will help you produce "Better Printing."

A COUPLE of weeks ago a young pressman asked us some questions about how to place an interlay under a half-tone cut between the face and the mounting. The thought occurred to us that there might be others who had worried over the same problem. The correct method is to hold the cut in the hand with the printing side up and repeatedly strike it flat on a hard surface firm, until the small nails have been loosened enough to be pulled out with a pair of pliers. Place the interlay between the face and the mounting, being very careful to make sure of position. A good plan is to put two nails only in the old holes to hold the plate while the interlay is being put into position and then make new holes for nailing the plate on the block. Do not put the nails back in the old holes as they are liable to work up while printing. Carefulness in handling is very necessary, as a scratch on the surface of the cut will often destroy it. And while we are talking about "make ready" would also like to mention that an overlay is attached to the tympan, an interlay between the face and the mounting, and an underlay is placed on the bottom of the engraving.



A CORRESPONDENT asks us "What is meant by a chalk overlay? I often see it mentioned in trade journals but I have not been able to get any information about it, and will appreciate anything you can tell me." A chalk overlay is a patented process, and it consists of a sheet of paper which is coated with a specially prepared chalk coating, the coating being placed on both sides of the paper. The cut for which the overlay is required is printed on a piece of this specially prepared paper with Overlay Ink and then placed in a bath containing certain chemicals to be etched. It is kept there until the chalk coating leaves the high lights but remains in the solids. It is then dried when it is ready to be attached to cylinder.



"The Noon Hour"



When 'Omer smote 'is bloomin' lyre, e'd 'eard men sing by land and sea;
An' what 'e thought 'e might require, 'e went an' took—the same as me.—*Kipling.*

BU\$INE\$\$=\$ALE\$+\$SERVICE+\$ATI\$FACTION.



ONE of the new fashionable colors is called "Helen Pink." A great many folks look like it.



DISAPPOINTMENT

"Well old man, did you get anything worth while for Xmas?"
"Not a drop."



WILLIE: "Pa, you ought to see the men across the street raise a building with jacks."

Pa (absently): "Willie, you can open on jacks but a man is a fool to try and raise on them—er—I mean it must have been a very interesting sight to watch."



CLARENCE you are positively mistaken—A House Organ is not a musical instrument.



JUST RIGHT

LAST winter a Northern tourist, while spending a few days in Atlanta, decided to try a little of the local moonshine about which he had heard so much. He secured a pint of the "white lightning" and retired to his room to sample it. One taste was enough. He did not care to throw it away, so he presented it to an old darkey who had been driving him about the city in his taxi.

The next day he asked the old negro how he liked the liquor.
"Boss, it was zactly right. Yes, suh, it was jus' zactly right."

"What do you mean by just exactly right, Uncle?" he asked.

"Well, Suh," said the darkey, "it was jus' zactly right, 'cause if it had er been any better you wouldn't er give it to me; an' if it had been any worse I couldn't er drunk it."

PUNCTUATION, nevertheless, is highly important. The following verse, without punctuation, is nonsensical:

A funny old man told this to me
I fell in a snowdrift in June said he
I went to a ball game out in the sea
I saw a jelly fish float up in a tree
I found some gum in a cup of tea
I stirred my milk with a big brass key
I opened my door on my bended knee
I beg your pardon for this said he
But 'tis true when told as ought to be
'Tis a puzzle in punctuation you see.

Inserting necessary commas, periods, etc., it reads quite sanely.
Try it!—*Ben Franklin Monthly*.



THE girls of Michigan Universities have been taking a poll on the type of man they would marry. In reality it isn't the type which matters so much in courting days, but the press work.



A MATTER OF DIET

A NEGRO employed at one of the movie studios in Los Angeles was drafted by a director to do a novel comedy scene with a lion.

"You get into this bed," ordered the director, "and we'll bring the lion in and put him in bed with you. It will be a scream."

"Put a lion in bed with me!" yelled the negro. "No, sah! Not a-tall! I quits right here and now."

"But," protested the director, "this lion won't hurt you. This lion was brought up on milk."

"So was I brung up on milk," wailed the negro, "but I eats meat now."



A HOT TIME

THEY arrived home late from the party. Wifey took off her hat and slammed it down. Then she confronted her hubby. "I'll never take you to another party as long as I live!" she said.

"Why?" he calmly wanted to know.

"You asked Mrs. Jones how her husband has been standing the heat."

"Well?"

"Well, her husband has been dead two months."

SHARING OUR KNOWLEDGE

MANY and varied are the questions and requests we are continually receiving from our customers in all parts of the country. We are glad to be of service and to carry out the Craftsman's Club motto of "Share Your Knowledge." We do not claim to be able to answer all of the questions we are asked, but we can generally obtain the necessary information from other sources. This service is cheerfully given with no other thought than to be of some help to the other fellow, and we are always glad to have our friends and customers take advantage of it. Here are a few of the many questions we have been recently asked.

"Where can I buy Canadian Lithographed advertising blotters?"

"Will Gold Ink do for making gilt edged cards. If not, how is it done?"

"Do you know anything about the process for putting black borders on mourning stationery?"

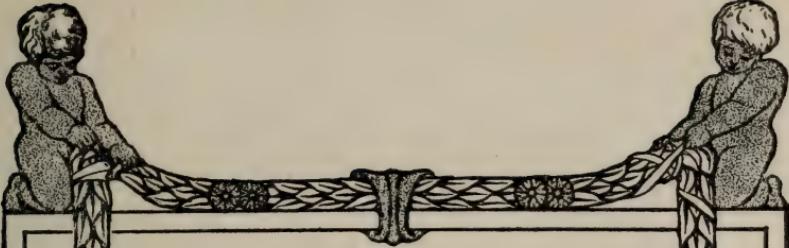
"What colors should I mix together to get a copper color?"

"Can you send us a list of the best printing offices in the larger Canadian towns?"

"Do you know of a vacancy at present for a lithographic color transferer?"



THE first engravings on wood of which there is any record in Europe is that of the "Actions of Alexander," by the two Cunios, executed in the year 1285 or 1286. The engravings are eight in number, and in size about nine inches by six.



of "Canada Quality"

Antique Black

Made specially for Soft
Deckel-Edge Antique,
Wove or Laid
Papers

Mail your orders to
Canada Printing Ink Co.
Toronto Limited

WE RECOMMEND

Cloister Red

A rich toned Scarlet Red specially suited to Holiday and Church printing on hand-made, antique or deckel-edge stock.

MAIL
YOUR ORDERS

Canada Printing Ink Co., Limited
15 Duncan Street, Toronto

Canadaink





Showing a Special Doubletone Blue Black

CANADAINK

*Being issued occasionally by the CANADA
PRINTING INK CO., LIMITED, TORONTO, for
passing along items of interest to the pressroom*

MARCH, 1923

NUMBER THIRTEEN

CO-OPERATION

It's not the guns or armament
Or the money they can pay,
It's the close co-operation
That makes 'em win the day.
It is not the individual
Or the army as a whole,
But the ever lasting teamwork
Of every bloomin' soul.

—*Kipling.*

BILL says: "A kicker is seldom as much right as he is wrong."



IT is not the Winter of Failure that makes most of us lighten our efforts. It's the Spring of Success. We stop too soon.—*Adcrafter.*



WE are indebted to Speaker-Hines Co., of Detroit, for the motive used in expressing "Co-operation" on the cover in this issue of *Canadaink*.

CO-OPERATION

WHAT you see in a comb of honey is a pound of perfect sweetness encased in a wax structure that is a triumph of architectural engineering.

You pay twenty-five or thirty cents for this, take it home, spread it on your bread to tickle your palate and help fill your physical fuel bin, and—

What you don't see in this comb of honey is a little army of bees working harder than Trojans ever worked, sucking the ambrosia from thousands of clover blossoms.

Your pound of honey contains 7,000 grains of sugar. Each clover blossom provides about one-eighth of a grain, so this pound represents the sweet fruitage of 56,000 clover heads.

But the clover head is composed of about sixty florets or flower tubes. To extract the hidden sweet the bee must probe each of these. This means some sixty separate operations on each flower.

If one bee contracted to gather a pound of honey, that bee would have to explore 3,360,000 of these tiny tubes to secure the material. Allowing five seconds for each exploration and twelve hours to a day, it would take this bee some four hundred days to produce a pound.

And this would represent only the gathering of the honey, not the time required for building the wax-case and storing the sweet stuff.

But there never yet was a hive with just one bee to each comb.

Nature commands pooled effort.

Hundreds of bees to each comb makes a comparatively quick and easy operation of what would be an impossible task for one bee working alone.

So what we do not see in the comb of honey is the greatest of lessons in one of the greatest of success-makers—Co-operation.

On every side Nature flaunts this lesson in man's face.
The seed itself is nothing.

Sun, soil and moisture must co-operate with the latent germ in order to produce plant life.

The most solid rock is only co-operating atoms.

The strongest man is weak alone. Only by working with others or winning others to work with him can he achieve worthwhile results.

The biggest business is bound for failure if its workers do not co-operate.

It is a machine whose parts do not work together. It may run for a while on its own momentum, but it is headed for the dump-heap.

To co-operate is to join forces and something more. It is to join hearts as well as hands, and slip a little soul in the bargain.

Not to co-operate is to court loneliness, life-rust and loss.

The a.B.c. of success is this—Be a Bee!

CO-OPERATE.

—Leigh Mitchell Hodges



BILL says: "There's a lot of difference between "just ink," and "CANADA INK."



WOMEN should make successful printers—they appreciate the importance of careful make ready, and the selling value of the proper touch of color.

—D. S. P. Tips.



SOMETIMES a half-tone cut will become so dirty and corroded that it cannot be cleaned with a brush. Get a smooth, soft cork dip it in Ink Solvent and rub it firmly over the affected portions. This will clean a cut better than a brush or a rag.

DE EXAMPLE SET

by

MISTAH HONEY BEE

No one's makin' speeches
 'cep' de honey bee.
De principles he teaches
 Sounds right sensible to me.
He says: "Keep lookin' foh de sweets
 Dat's growin' everywhere;
An' if some no'-count weeds you meets
 Pass on an' don't you care."

As he comes a-bringin'
 De goods f'um 'roun' de farm,
He says: "A little singin'
 Ain' gwinter do no harm."
I tells you, lots of us would get
 Mo' joy f'um life if we
Kep' follerin' de example set
 By Mistah Honey Bee.



IT is not the hours you put in that count; it is what you put into the hours.—*Hammermill Bond.*



WHEN you place an order with us for Printing Ink you get our assurance that all the materials used are selected for their suitability and from makers well known for their high standard of goods. It is by the use of materials of proven worth, chemical exactness in arranging the formula, and unceasing vigilance in manufacture, that we claim to be co-operating with the printers in aiding them attain the highest perfection in their output.

YOU HAVE THE RIGHT SPIRIT

WHEN you can lose an order and smile, and then forget it.

When you can feel glad over a competitor's success and be kind enough to let him know about it.

When you can be a party to an agreement without making a mental reservation.

When you can take the same chance with your competitor that you would like him to take with you.

When you can bring yourself to a frame of mind where you will agree that there are two sides to every controversy.

When you can serve on a committee with your competitors and not take advantage of information you receive for self gain.

When you can eliminate selfishness, and generously agree that the other fellow is entitled to some business as well as yourself.

When you have such control of yourself that you will not let the wrongful acts of any member prompt you to withdraw from your organization.

When you can realize that a withdrawal from co-operation with your competitors means a distinct loss to you—socially, industrially and financially.

When you can truthfully say that you have not wronged your competitor today; that you have not "cut a corner" today; that you have co-operated every day to the best of your ability.

When you can realize the importance of all the foregoing ethics, when you can feel that you are four square with them yourself, you are then a real man; the germ has entered your blood, you are endowed with the true spirit of co-operation. You are a man among men.

—From "*More Pep.*"

EASTER is a season of rejoicing after a period of dull colors and sombre living. Something of this spirit may be expressed by the use of bright colors. Violet Lake, Heliotrope, Mauve or Olive and bright shades of Green, are all good colors with which the printer can express the Easter inspiration in his work. Many a printer has gained a reputation for originality of work by using colors suitable to the different occasions.



THE market contains a number of so called "miracle workers" the manufacturers of which claim almost supernatural powers for them. The truth is if "dope" of this nature was needed in the Ink it would be incorporated during the manufacture, and not added afterwards. There are cases and times when an Ink needs to be thinned a little, or extra dryer has to be added. Under some conditions it is alright, but generally speaking they should be used very sparingly. Used freely to overcome one source of trouble they are liable to bring on some other complication like plucking, drying on press, or filling up.

Since the above was written we have received the February issue of Printer and Publisher and find in it an article by Mr. C. T. Miller, in which he emphasizes the above. He says in part "As a general statement, however, Inks are doctored and manipulated to death. Nearly every pressman has some favorite compound which he imagines is essential to the right working of any Ink, while as a matter of fact, its use is not necessary one-half of the time. When an Ink does not work right, it must then be manipulated, but only such compounds ought to be used, the characteristics of which the pressman knows thoroughly, and as to reliability of which he is certain."

CO-OPERATION is simply the act of working together for a common purpose. The printer works that his customer may be satisfied with his service and goods. The Ink man works that not only the printer but the printer's customer may be satisfied. How then can this union of interest be raised to its greatest power. When a printer seeks the services of an Ink maker and asks to be supplied with his goods he has every right to expect the fullest co-operation by service and proper quality in proportion to price paid. On the other hand it also entails certain responsibilities which the printer must assume if he expects the maximum of efficient service. There must be the fullest confidence between the parties interested. Half concealed information or partly told truths will not suffice. Give your Ink man all the information you can. Give him a sample of the stock to be used, and as definite an idea as possible of the shades of Ink required, and give time enough to pull proofs if necessary. Inks often dry out a different shade than when first printed. Tell him the kind and size of press and its running speed. And don't expect him to supply you with high grade goods at a low grade price. It cannot be done. When you trust your Ink man with your trade it's a safe bet that he won't do anything that will drive it away. He can generally be relied upon to give you the best goods at a fair price. You'll fare better by letting the Ink man set his own price than by attempting to get goods at prices which are too low for quality. All these things are important. They have a direct influence in determining the satisfaction you should receive. When you buy your goods on a price basis exclusively that's all you are likely to get.



THE reason they are called lessons, the Gryphon remarked, is because they lessen from day to day.

—Alice in Wonderland.

SERVICE CHARGES

A printer in one of the smaller cities related this experience. He had an appeal case factum to print and the copy had been very carelessly arranged. The sheets were of varying sizes, and while some of the pages were typewritten, others were in almost illegible handwriting. Being unable to decipher parts of it he sought the services of a local lawyer, who charged him for his services. The printer had taken the job on a "so-much-per-page basis" (as they did in grandpa's time and day,) and he was not allowed any extras. Taking issue with the lawyers who were responsible for the work he was informed that they considered it was part of the printer's duty to arrange and decipher all copy, and if he had not been able to do so that was his fault and not theirs. While it is more or less of a compliment to the printer that he is considered capable and brilliant enough to understand and perform duties belonging to other callings, he should be re-imburshed for all services in the preparation of copy, etc., and not be expected to contribute it as part of the work.

A great many offices are making service charges, and it would be more generally acceptable by the purchasing public if all printers made this a standing rule.



IT is much more economical to be *permanently* pleased with the wonderful service you get from a quality-made article than it is to be *temporarily* pleased with a mere low price—and then have to worry along with the article's shortcomings.



WE have had a great many sales of Platen Press Black lately. It is a splendid Black for Gordon or Universal presses, as it does not pluck or mottle while printing.

ODE TO SPRING

—and all that

Er—Spring!

You perfectly priceless old thing!
 I'm frightfully bucked at the signs that one sees;
 The jolly old sap in the topping old trees;
 The priceless old lilac, and that sort of rot;
 It jolly well cheers a chap up, does it not?

It's so fearfully bright;

So amazingly right,

And one feels as one feels if one got rather tight.

There's a tang in the air,

If you know what I mean;

And the grass, as it were,

Is so frightfully green.

We shall soon have the jolly old bee on the wing—

Er—Spring.

Old fruit!

You've given old Winter the boot.
 The voice of the tailor is heard in the land
 (I wonder what my rotten credit will stand?)
 And the birds and the flow'r's (but especially the "birds")
 Will be looking too perfectly priceless for words.

We shall have to get stocks

Of new ties and new socks,

And of course we must alter the jolly old clocks;

So a young fellow's fancy

Turns nat'rally towards

The river and Nancy,

Or Betty and Lord's.

In fact—as I said—you're a priceless old thing—

Er—Spring.

Old bean!

It's—well, it's—you know what I mean.
 It's time I was oiling the jolly old bat.
 So, cutting a long story short, and all that.
 The theme of this jolly old song that I sing
 Is—er—jolly old Spring!

(Desmond Carter in *London Opinion*)

SOME OF OUR BLACK INKS

NEWS INK

For Flat Bed, Cylinder, Duplex and Rotary Web Presses. In cans, pails, barrels or drums.

NO. 3 NEWS INK

Made with heavier body and deeper color than our ordinary News Ink. Superior quality. Suitable for soft finished print papers.

PAMPHLET BLACK NO. 4

A combination News and Book Ink. Useful for pamphlets, almanacs, patent medicine publications, special news editions, etc. on No. 3 and mf book papers. Prints clean and does not dry on press.

DIXIE BLACK NO. 560

One of our most popular Book Inks with a wide range of usefulness. Splendid color. Prints clean on all kinds of mf and sc book papers. Dries with a nice finish. Works clean. We consider Dixie Black to be wonderful value in a low price, high quality Book Black, and fully justifies our claim of it being a "Work-producer."

JOURNAL BLACK NO. 2866

Here is a Book Ink that we highly recommend for magazines, trade journals and like publications on calendered papers, where a smooth-working, dense color is needed. Made with long body so that it feeds without trouble in the fountain. In every way a splendid service Ink.

COMMERCIAL BLACK NO. 6305

A very popular Black for general commercial work, insurance blanks, etc., where a hard paper is used and must back up quickly. A good clean worker. Dense Black.

FINE MAGAZINE BLACK NO. 115

One of the very finest magazine Blacks we make. Very finely ground. Bluish Black color with a rich finish. Prints sharp and clean on coated or special high finished book or illustrated papers. Highly recommended for illustrated publications.

EBONY BOOK BLACK NO. 95

A finely ground intense color suitable for the highest grade of magazines where illustrations are interspersed through the text matter, soft body, and very free working. Ebony Black can be used on practically all kinds of book and catalogue papers.

EBONY JOB BLACK No. 420

Same rich color as Ebony Book but made with a heavy body, of short texture, which makes it an ideal low priced Job Ink for platen presses.

PROOF PRESS BLACK NO. 8

An Ink that can safely be left on roller or slab of proof press without washing up. A strong color for all kinds of proofs. Should be used in every news or job composing room.

ANTIQUE BLACK NO. 549

Specially made for soft, laid, antique or deckle edged book papers. Dries without gloss or sheen. A dense color and very clean working.

JOB BLACK No. 251

A very suitable Black for platen presses. Short body, good color, medium quick dryer; a Job Black that gives general satisfaction.

GOLD SEAL BLACK No. 615

A beautiful clean-working short-bodied Ink with dense color. Very suitable for catalogues, etc. Finely ground and works clean on illustrations. Dries with a good finish.

REDUCING BLACK No. 131

A soft Ink of intense color, useful for thinning fine half-tone and other Blacks without affecting the color. Specially good in cold pressrooms where Ink has become chilled. Useful for Inks that are too heavy and pluck or peel the stock. Superior to all reducers as it does not reduce the color.

JOB BLACK No. 450

A splendid all-round Black for every class of platen press work. Finely enough ground for half-tone printing, and quick enough drying for bond papers. A really fine high quality Black.

BOND & POLICY BLACK No. 555

A Standard Ink in a great many offices for linen and bond papers where a quick drying Black of dense color is wanted. Used on letter headings, invoices, legal forms, etc. Work printed with our Bond Black can be handled in a short time after printing. Extra Heavy is made with a heavy stiff body.

GLASSINE BLACK No. 397

Made for all kinds of glassine paper.

BUTTERWRAPPER BLACK No. 148

For printing butterwrappers, etc. on vegetable parchment papers. Is not affected by water, salt or grease.

HALF-TONE BLACK No. 4480

For cylinder press, where a soft working non-offsetting Black is wanted for the finest half-tone illustrations. Does not mottle or pluck. Works sharp and clean. A half-tone Black of finest texture and is highly recommended.

COMBINATION HALF-TONE BLACK No. 636

An Ink of perfect quality that is equally suitable for finest half-tone engravings on cylinder presses or the highest grade of particular job work on platen presses. A rich deep color, good dryer, and an easy worker.

JOB BLACK No. 17

An ideal Ink for platen presses. Short and heavy body, clean and sharp. Dries well with a dense color.

DULL FINISH HALF-TONE BLACK No. 169

A perfectly made Ink for dull finished kid or suede finished coated papers. Dries without shine or lustre but with the richness of a steel engraving. Soft in texture and a splendid clean working Ink with dense color.

P. P. HALF-TONE BLACK No. 5626

A very high quality short bodied color made especially to produce a smooth unmottled print on platen presses. Does not pull or pluck. Works clean and sharp. Dries with a beautiful finish. A perfect ink for platen printing.

PARCHMENT BLACK No. 530

A heavy bodied Black that dries a little harder than our Bond & Policy Black. Suitable for hard ledger or parchment papers.

COVER BLACK No. 143

Made specially for all kinds of hard bodied deep colored cover papers. Medium heavy body. Dries with a high gloss.

RED SEAL HALF-TONE BLACK No. 562

Made specially for Red Seal coated papers, but works equally well on all coated stocks. Dries with a soft rich finish. Very dense on solids and very clean on the fine screen high lights. Non offsetting.

DOMINION BLACK No. 546

Made of the finest materials. An ideal Ink for half-tone engravings where a rich blue undertone is needed. Splendid color for souvenir books of views, brochures, illustrated postcards, etc. Very clean working. Dries well.

FINE COACH BLACK No. 2042

One of our finest half-tone Blacks made with extra skill, clean working. A dense color that gives perfect results on the very finest screen illustrations. Non-offsetting and dries with a lovely finish.

B. B. GLOSS BLACK No. 557

Used for printing on book covers, binders cloth, etc. Dries very quickly with a high gloss.

TRACING CLOTH BLACK No. 10055

A very quick drying Ink for printing plans, etc. on tracing cloth.

FINE CARD BLACK No. 551

A Job Black that we have specially made for printing wedding invitations, announcements, personal cards, etc. Dries without a gloss and with the soft finish of a copper engraving.

SUPERFINE HALF-TONE BLACK No. 505

The very finest of half-tone Inks made of the best materials procurable. Soft, short, and a dense color. Works beautifully clean on the finest screen engravings. A really fine Black.



"The Noon Hour"



When 'Omer smote 'is bloomin' lyre, e'd 'eard men sing by land and sea:
An' what 'e thought 'e might require, 'e went an' took—the same as me.—*Kipling.*

ON A BUSINESS BASIS

TWO commercial travellers met on the train and went into the dining car together. One of them picked up the menu, looked it over carefully, then ordered a sirloin steak with hashed brown, celery, deep apple pie, cheese and coffee. His friend ordered "toast and tea." Hearing him give this very simple order his friend across the table asked:

"What's the idea, Jake, on a diet."

"No, on commission."



A SPRIG POEB

Blowig by doze, blowig by doze,
Wheezig ad sdeezig ah dabd dear hab froze;
Shiverig, shakig ad full of despair,
Wipig the tears away, tearig by hair;
Drikig hot lebodade, swalowig pills
Pilic od bedclothes to fight away chills;
Feelig like hell ad a hundred years old,
Dursig what idiots call a bad cold;
Wheezig ad sdeezig ad dabd dear hab froze,
Blowig by doze, blowig by doze!—*Exchange*



A SUPERMAN

THIS happened at a conference of colored preachers. A visiting bishop was looking at the various examination papers, and came upon one marked 101 per cent.

"See here, Brother Jones," he asked the worthy who was conducting the test. "What basis does yo' base yo' answers on?"

"100 per cent," advised the minister.

"But how come this man to be marked 101 per cent?"

"Oh, yo' see, suh," answered the darkey, "he done answered one question we didn't ask!"—*Judge.*

A big good natured Irishman from up country visited a so called "Painless Dentist" in order to have a troublesome molar extracted. The dentist seeing the size of his patient, and suspecting that he was liable to create trouble if the operation wasn't entirely painless said to his office boy, "Jimmy, go and get a large sized hat pin, and stand behind the operating chair. As soon as the patient gets into position I'll wink and you jab the pin through the seat of the chair." When the dentist was ready he gave the signal to the boy, and with a yell the big Irishman sprang from the dental chair.

"Well!" said the dentist, "That didn't hurt much? eh!"

"No" said the Irishman "But oi didn't know the d—— roots went down so far."



WILLIE," said his mother, "I must insist that you stop shooting craps—those poor little things have just as much right to live as you have."



IRISH PRIDE

MRS. LAFFERTY: "Tin stitches did th' doctor have to take in me 'ould man after that fight wi' them policemen last noight!"

Mrs. O'Hara: "Tin, was it, only tin? Sure, when th' doctor seen me poor husban' carried in this mornin', he sez, sez he: 'Do there be no wan here wid such a t'ing as a sewin' machine?'"



ON A LAWYER

OUR friend, Attorney Blank, was examining a witness in court the other day.

"Have you ever been arrested before?" he asked the man.

"No, sir!" the witness answered emphatically.

"Have you ever been in this court before?"

"No, sir!"

"Are you sure of that?"

"Yes, sir!"

"Your face looks very familiar—very familiar. Where have I seen you before?"

"Well, sir," the witness calmly answered, "before the country went dry I was the bartender in the saloon across the street from here."—*Exchange*.

Suitable Inks for Paper

WE submit the following general list of papers and the Black Inks of our own make that we recommend as being suitable, with the hope they may prove useful. There are exceptions to this list and it may be necessary to have suitable Inks specially made. We will be glad to have you write us for any further information.

KIND OF PAPER	PRESS	SUITABLE INKS
News Print.....	Rotary	C.P.I. Web Press,
News Print.....	Duplex	C.P.I. Duplex News
News Print.....	Cylinder	C.P.I. No. 3 and Extra Heavy
Half-tone News Print.....	Rotary	C.P.I. Half-tone News
Book Paper (m f)	Cylinder	Dixie, Book No. 5, and 2866
Book Paper (s & sc).....	Cylinder	Dixie, Ebony, Journal & Commercial Black
Book Paper (s & sc).....	Platen	Job No. 251, Ebony Job, Commercial Black.
Book Paper antique.....	Cylinder	Antique, Book or Ebony Black
Coated paper.....	Cylinder	Gold Seal, No. 4480, No. 636, Fine Coach, Dominion or Superfine Halftone.
Coated paper, Red Seal.....	Cylinder	Red Seal Half-tone Black
Coated paper, Double brush.....	Cylinder	Combinaton, Process, Fine Coach, Superfine.
Coated paper (for process work).....	Cylinder	Process Cut Black No. 506 and No. 4480
Coated paper, Kid finish.....	Cylinder	Dull finish Halftone Black.
Coated paper.....	Platen	Platen Press Halftone.
Bond & Linen Papers.....	Platen	Heavy Bond or Parchment Black.
Bond & Linen Papers.....	Cylinder	Bond & Policy Black No. 555.
Ledger papers—such as, S.L. Record, Belfast, etc.....	Platen	Ex. Heavy Bond or Parchment Black.
Ledger papers—such as, S.L. Record, Belfast, etc.....	Cylinder	Bond & Policy or Thin Parchment Black.
Cardboards—plain.....	Platen	Job Black No. 450 or No. 17, Policy Black.
Cardboards—coated.....	Platen	Platen Press Halftone.
Cardboards—Wedding bristol.....	Platen	Fine Card or Job Blacks.
Covers—plated or enamelled.....	Cylinder	Half-tone, Soft Job, or Gold Seal Black
Covers—antique, hard finish.....	Cylinder	Job Blacks No. 17, 450, or Gold Seal Black.
Covers—hard finish—deep shades.....	Platen	Cover Inks.
Covers—antique, hard finish.....	Platen	Job Blacks No. 17, 450, Policy Black.
Writing papers—wove.....	Cylinder or Platen	Commercial, Ebony Job or No. 251 Black.
Writing papers—laid.....	Cylinder or Platen	Commercial, Ebony Job, No. 251 or No. 450 Black.
Manilla writing.....	Cylinder	Commercial, Ebony Job, No. 251, or No. 450.
Manilla shipping tags.....	Platen	Dixie, No. 2866, Ebony Job, Job Black No. 251
Parchment or Butterwrappers.....	Cylinder or Platen	Parchment or Butterwrapper Inks.
Gummed Paper.....	Platen	Soft Job or Half-tone Black,
Waxed Paper.....	Cylinder or Platen	Should be specially made.
Tissue Paper and French Folio.....	Platen	Commercial Black, Job Black, No. 251
Hard Press Boards.....	Platen	Heavy Bond or Cover Black
Strawboard & millboard.....	Platen	Ebony Job or Commercial Black.
Boxboard—plain finish.....	Cylinder	Dixie, Journal, or Ebony
Boxboard—coated.....	Cylinder	Ebony, Commercial, Combination, Gold Seal, etc.
Cloth—glazed or hard finish.....	Platen	B.B. Gloss Black.
Label papers, glazed finish.....	Platen	Special short bodied Inks.
Blotting paper.....	Platen or Cylinder	Soft bodied Book Inks.

Fast automatic presses such as Kelly, Autopress, Osterlind, Harris, etc., require Ink about same consistency as for cylinders.

Gold Seal Black

WE are extremely proud of
this black, and have given
it a little more quality
than seems necessary for

Eighty-Five Cents

PER POUND



Mail your orders

Canada Printing Ink Co.
LIMITED

15 DUNCAN STREET, TORONTO

All Ways

Always

WILL WE CO-OPERATE

WITH YOU
WITH OUR

INKS and SERVICE



MAIL YOUR ORDERS

Canada Printing Ink Co.
TORONTO Limited

Canadaink



Summer
Number
1923

Issued occasionally by
**CANADA PRINTING INK CO.
TORONTO - LIMITED**



"A Windy Day"

CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, for passing along items of interest to the pressroom

JUNE, 1923

NUMBER FOURTEEN

BILL says: "It CAN be done," with Canada Inks.

•••

NEWS Ink users, in particular should find the special article in this issue on Carbon Black of unusual interest.

•••

BILL says: "A good printer is generally worth his price."

•••

IT takes sixty-four muscles of the face to make a Frown and only thirteen to make a Smile. Why work overtime?

•••

PRINTING INK has done more harm and more good than anything else in the world. It pays to think before you Ink.—*Vision*.

•••

TWO points should be considered when Printing Inks are needed—quality and price—and quality should come first; for Inks that will not give service are dear at any price.

•••

FOR clear cut advertising the silhouette has in recent months increased in popularity. The illustration "A Windy Day" presented in this issue was made from a paper cut-out.

BILL says: "Some people can find a reason for everything—even for cutting prices."



MANY a job of printing, that otherwise would have been ordinary looking, has been wakened up by the use of an ornament or rule, or line of type being printed in a different, suitable color. Some customers, of course, insist on having their jobs "same as last"; but where it is possible to give a little color treatment, we believe it will be good business to do so. There are always a large number of people who like "something different" and they are usually appreciative of the printers' suggestions when it helps to improve the appearance of their printed matter.



THE man who is not afraid of failure seldom has to face it.



WE make our Inks with this ambition always, that the printer may be served with dependable quality at a reasonable price. It is more than gratifying to us when we have this confirmed by those we serve. One of the largest users of Process Ink—a firm that makes a specialty of color work—expressed their experience with our goods the other day by declaring "*That there is a very dependable regularity in your product and less variance in color and working qualities. That is why we prefer to give you this share of our business.*" This is the opinion of a firm that has had years of experience with all kinds of paper, engravings, Inks, etc.—all the materials used in color printing—who appreciate the carefulness we give the making of our products—and who realize that success comes from the intelligent handling of them.

Long Distance Service

I was "listening in" at the radio the other evening at my home in Toronto. Messages and musical programs came through from New York, Pittsburg, Omaha, Buffalo, St. Louis, Memphis, Chicago, etc. While I sat and marvelled at the magic and wonder of it all, my thoughts wandered to some of the other important things that are at work today annihilating distance and linking up all sections of the country. Not only the radio, but the telephone and telegraph, the aeroplane and the automobile are all helping to bring the so-called distant places into such close communication with each other, that today distance really doesn't mean very much. Transportation facilities have also been so extended and developed during the past few years that we find very few communities that cannot be reached in a very short time by either the parcel post delivery or the express companies. Thousands of His Majesty's servants are ready at all times to forward your goods promptly, and without any delay. No longer do you need to have any doubt of delivery because you feel you are too far away from us. Have you ever realized how close we really are to you with our Ink service? Hardly a day passes without a request for our goods from customers hundreds, and in some cases, thousands of miles away, and they get our immediate service. Our office system is arranged to give mail orders immediate attention, and as soon as any out-of-town orders come in they are placed in hand to be filled and shipped without an instant's delay. You need the goods and it's plainly our duty to see that you get them, and as quickly as possible. Next time you want any Printing Ink forget all about distance and let us be real, close neighbors.

Carbon Black

THE most important of the different ingredients entering into the composition of Printing Inks are the pigments. We may make some comment on the color derivatives at a later date, but our object in this issue is to briefly refer to the Black Inks and the origin of the pigments which enter into their being. When the early printers, looking for a medium to print the newly discovered process of movable types, scraped the soot from the chimneys of their wide hearths, they gave the printers' world one of the most stable pigments known—carbon. Many specimens of early printing are in our various museums, and the Ink still remains a dense Black with no sign of fading. Lampblack was the first common pigment used. It is produced by burning fats and oils in specially constructed lamps with an insufficient supply of air; a slow smoky flame being produced through incomplete combustion. The soot formed was allowed to settle in chambers and is collected from time to time. Some years ago experiments in burning natural gas resulted in the discovery of carbon black, a product which has proven to be vastly superior to the old-fashioned lamp black for many purposes. In fact it was mainly through the use of the new black that the art of high speed presswork was possible of development. Carbon black is much more economical than lampblack, as its tintorial strength is very much greater and its color is of a higher degree of density. Nearly all of the carbon black used comes from West Virginia, Louisiana, and Kentucky, and we think our readers will be interested in a short reference to the process of manufacture and a few facts about the industry. An average producing plant will likely be situated in some remote spot, near a railway track if possible, and covering about three or four



Partial view of one of the Carbon Black Plants operated by the Columbian Carbon Co.

acres and would comprise offices, shipping and store-rooms, and the houses where the natural gas is burnt. The burning houses are usually situated around a central shaftway, and are about 100 feet long and 12 feet high. In each of these houses is a table which consists of steel channel beams from 6 to 9 inches wide, bolted together on a frame; generally eight of these channels making up the table with the plate surface underneath. The whole table is carried on wheels running along a track. Underneath the centre of these channels are the supply pipes in which the gas is carried, and these pipes are equipped with the old-fashioned lava or fish-tail burners. These burners are spaced about four inches apart, so as to throw their flame upwards against the bottom of the channel as close as possible without interfering. Through these tips the gas without the admixture of air is supplied, so that a slow smoky flame is produced with incomplete combustion. These flames impinge upon the flat surface of the channel and deposit their carbon in the finest imaginable film of soot. All this time the channels are propelled backward and forward on the track, so that at no time does a flame impinge against the same spot in the channel, which is to prevent burning of the deposited black. At set intervals steel scrapers are so arranged as to take off the film of carbon, which

then drops by gravity into hoppers, and is conveyed by automatic screw conveyors to the first storage bin.

An average plant will consist of from 12 to 30 burner houses, so that from 50,000 to 200,000 separate individual flames are burning under the plates. Such average plants will consume from 2,000,000 to 5,000,000 cubic feet of gas per day of twenty-four hours. The resultant production is figured on a basis of 1 lb. of black per thousand cubic feet of gas.

The multiplicity of flames operating in a small and confined area gives rise to extreme heat, the temperatures in the centre of the burning house being over 1000° F. If through the slightest mechanical variation the speed of the plates is slackened, then this heat tends to further carbonize and eventually would coke the carbon produced.

After leaving the burning houses the manufactured carbon is carefully screened and bolted through the finest wire gauze to remove all grit and foreign substances, and to ensure a smooth uniform product.

Carbon Black is packed in paper bags very much like the familiar charcoal bags, each bag containing 12½ lbs. black. It comes to us in car lots of from 16,000 to 20,000 lbs. each, or in other words from eight to ten tons of smoke.

On account of the very thin film of Ink used in printing, carbon black straight usually shows with a gray or brown undertone and the Ink maker therefore uses a Blue toner, in order to obtain a denser and purer Black.



THE first mill built in Canada to make high grade bond and writing paper was built in 1882, a little over forty years ago, at St. Jerome, Que. by the late Senator J. B. Rolland, founder of The Rolland Paper Company, Limited.

The Wanderer

WHEN the cares of the day are laid away
And I rest in my quiet home;
While the curling smoke from my lighted pipe
Floats up to the ceiling dome;
Then over the world I wend my way
From the depths of an easy chair,
And never a cent do I need to spend
Though I wander every where.

I can sail away on a white-winged yacht
Lee down in the scudding foam,
And roam at ease through southern seas,
A thousand leagues from home.
I can see the land of the frozen north
With its wastes of ice and snow,
Where the northern lights gleam through the nights
On the seal and the Eskimo.

I can roam betimes in eastern climes,
Where turbanned peoples pray,
And hear the tinkling temple bells,
And watch the punkahs sway.
Through storied places of the past
Of centuries untold;
With heathen shrines, and opal mines,
And dancing girls and gold.

My curious eyes behold the skies,
Where burning sun beats down
On sandy plain and mountain range
And ancient seaport town,
Where the wharves are piled with curious things,
That savage hands have wrought;
With spice and drugs, and silken rugs
That camel trains have brought.

O'er the world's wide ways my eyes have gazed
A hundred times or more,
Yet I never roamed away from home,
Or sailed a mile from shore;
For these sights are seen by the wood fire's gleam,
In a quiet inglenook;
As I wander free o'er the land and sea
On the page of a printed book.

B.I.L.L.

Up Stream

Dr. Theodore Sharpe

An original poem, now published for the first time.

THE river tumbled headlong towards the sea,
With swiftness, splashing rapids, wild and free:
With speed of plainsman's horse the waters leaped,
With gathering force it surged where shadows peeped.

Below my feet the waters dropped straight down in misty falls,
Leaped up the spray, and shone like ivoried, marbled halls;
The river boiled and hissed and churned and whirled,
Then scaled the jutting rocks where eddies swirled.

With mounting strength it streamed in current strong,
Dashed o'er the boulders sharp, with shouting, roaring, song,
And vaulted high to follow on towards the distant ocean spray,
And nature sang its welcome song and cheered it on its way.

Below the waterfalls, a fir, once towering mountain beam
Had fallen in its might and bridged that mountain stream;
And standing o'er that mountain creek that ran like liquid glass,
I saw a royal salmon slowly swimming in the pass.

This was a traveller from the ocean's schooling pond,
Seeking the headland springs where he was spawned;
And now he faced this waterfall, this surging current's sweep;
And quivered like a runner on his mark to make his leap.

His sides were silver slabs that gleamed,
His back with bluish tints was streaked,
His head was blacked with intermixing tines,
His tail swayed slow and strong with rhythmic lines.

Like lightning's flash that salmon sprang up stream,
And disappeared as swift as some faint moonlight beam;
I grieved to think my silver-sided friend was lost,
Amidst those hidden boulders, and the waters fury tossed.

When suddenly from out that furious spray,
That salmon sprang, and made his hurtling way,
Towards the crest of that high waterfall,
A twelve foot leap, like some steep mountain wall.

But missing in that plunge to make the brink,
He tumbled on the rocks below, I saw him sink;
Had failure bruised his finny vaulting limb!
And crushed his heart! could he no longer swim!

But like the drinker splashing up his dripping cup,
That salmon leaped again and hurtled up;
Nine times he fell and failed to make his upward flight;
And then he made the tenth; his will and patience gained the height.

And like the flashing blade of swordsman's lunge,
He disappeared; and many times perhaps to make that plunge,
Before he reached his far off dangerous goal;
A thousand miles from sea where breakers roll.

The call of nature's voice spoke to that salmon's soul,
And neither rock nor waterfall could cheat him of his toll;
From ocean's deep, and distant seas, and o'er the river's bar,
He kept his head towards his goal; he reached his home afar.

If folks who hear the call to life's success,
Would keep their heads upstream and onward press;
They'd reach the headland of their hopes, their just reward;
And play a major part in life; to die at length adored.



WHEN a lull in the printing business takes place one is always sure to hear a lot of talk about the ridiculously low prices the "other fellow" is doing work for. The funny part of this is that the printer making this statement is the "other fellow" to his competitor. There are often conditions affecting the placing of orders that are not based on prices entirely, and unless one is in possession of all the facts governing the order it is uncharitable to assume that the price has been deliberately lowered. An office with a good system of cost finding is hardly likely to deliberately "cut prices," without any thought of profit, just because the work is competitive.

The Old Pressman Says

That keeping Inks carefully covered with oil or water prevents them from drying or skinning over.

That when a press is stopped for any length of time see that the Rollers do not rest on the form or on the distributing table.

That a few drops of Non-dry-on on the rollers and plate at night saves washing up and prevents Ink from becoming hard and dry.

That it is always safe to add a few drops of dryer when printing on newly made stock; and also when the weather is excessively humid or wet.

That when Ink is needed for use it should be carefully taken out of the can. It is careless and wasteful to leave a can with the outside all smeared with Ink.

That a little talcum powder or French chalk rubbed over the platen tympan when printing wedding invitations and fine cards helps to keep them from becoming soiled by finger marks.

That electricity in the paper can usually be overcome by the use of Electro-Neuter, rubbed over the tympan and on the edge of feed board, and fly sticks. It does not make the tympan soft or spongy.

That he finds a magnifying glass a very handy thing to use when examining printed sheets. It gives him a much better idea as to impression and the quantity of Ink carried. Imperfections or variations in illustrations or paper can be seen with a magnifying glass, that are not noticeable with the naked eye.



Making Special Inks

HERE we show a section of the room where all our special Ink formulae are arranged and tested, and where every article used in it must be kept spotlessly clean. It is a room flooded with light, so essential when matching and comparing delicate shades. All of the ingredients and standard shades are kept in white, covered porcelain cans properly labelled. We use scales that divide an ounce into one hundred parts. Expert Ink makers, skilled in solving Ink problems, are there to give your orders all the benefit of their long years of experience. Nothing has been neglected in the equipment of this department to ensure absolute accuracy, uniformity and thorough efficiency, which reduces cost, so that our customers are certain to receive the maximum of quality and service.



WE received an order some few days ago from an out of town customer for a Brown Ink to match an accompanying engravers' proof. The Ink was a Double-tone Brown, and had been proved on a sheet of highly coated one-side proof paper. The customer wanted the Ink matched exactly but did not send a sample of the stock he intended using. "Doubletoning" is obtained by the addition of a small quantity of staining oil and the full effect is not seen until the Ink has dried out. Doubletone Inks give variable results as their action is greatly influenced by the variations in the surface finish of the different papers, and also by the ingredients used in the coating process by the paper makers. It is, therefore, quite necessary that a sample of the stock to be used be sent, and especially when it is required to have colors matched exactly. Paper is a very important factor in deciding the finished shade of the Ink.



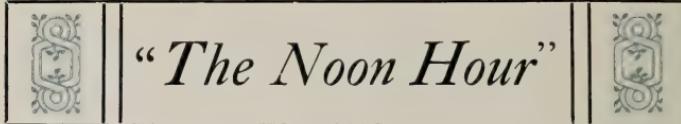
HERE is an experience of a local printer that is worth while telling. A short time previous to last year's Exhibition a firm, with whom we are familiar, ordered some two color cards. They were needed for outside exposure and it was imperative that the Ink should stand both strong light and wet weather. This fact was impressed upon the printing salesman, who anxious to secure the order, gave his assurance that this would be alright as his firm only used the best of materials and that in this case they would use an Ink at \$2.00 per pound. The job was printed and as the Red Ink faded out, it had to be printed over again. The salesman was evidently under the idea that a high priced

Ink would fill all the requirements that his customer asked and either he did not consider it necessary to mention its permanency, or the printer used a Red Ink he had in stock, the physical properties of which he was not familiar with. Perhaps he did use an Ink at \$2.00 per pound. The price is no indication of permanency of color. As a matter of fact a great many of the more expensive priced Inks—vivid, bright, snappy colors—are partly fugitive and will not stand too lengthy an exposure. In cases of this kind unless you possess positive knowledge it pays to consult with your Ink man. He is familiar with the action of the different pigments under the varying climatic, physical, and chemical conditions and can be depended upon to supply you with goods as perfect as possible.



“I have lately noticed a decided variation in the working of some of our Inks, but more particularly Half-tone Blacks. After the press has been running for some time it has been necessary to open the fountain another nick or two in order to get more color. The Ink seemed all right when the press started but it got very grey after it had been running a short while. The weather has been very changeable lately and I thought this might be responsible for my trouble.”

While weather to a certain extent does affect the working qualities of some Inks, in this case we think your difficulty has been caused by using an Ink of short body—as Half-tone Inks usually are—which naturally would not feed as freely as the longer-bodied Inks. Half-tone Inks require a little extra fountain attention, as owing to their short buttery consistency they need to be kept up close to the fountain roller. If you do not do this the Ink will back up; and as it is not feeding your printed surface will print very grey. Run your Ink knife through the Ink every ten or fifteen minutes and you will overcome this difficulty.



"The Noon Hour"

When 'Omer smote 'is bloomin' lyre, e'd 'eard men sing by land and sea:
An' what 'e thought 'e might require, 'e went an' took—the same as me—*Kipling*.

AN ARISTOCRATIC PUSH CART

WHEN Mike Flannigan, the contractor, got up in the world, his wife and daughters surrounded themselves with many comforts and household conveniences. One Sunday afternoon an old friend visited them, and while he was there the maid wheeled into the room a vehicle containing light refreshments.

"Phwat's that thing, Mike?" asked the caller.

"Why, that's a tay-wagon," replied Flannigan.

"A tay-wagon, is ut?" rejoined the other. "Shure, I'd call it a push cart that's broke into sassiety."—*Boston Transcript*.



LOUD COLORS

Customer (looking at socks): "Aren't they rather loud?"

Shop Assistant: "Yes, sir. They are specially made for people whose feet are in the habit of going to sleep."



HOBO HUMOR

"So Dusty is in jail again. What have dey got him doin'?"

"He's kinder proofreadin', as usual."

"How'd yer mean?"

"Puttin' in periods after de Judge's sentences."—*Transcript*.



SOUND REASONING

VILLAGE DOCTOR (to the old elder who is paying a call): "But surely, Saunders, you will have a drop of something before you go?"

Saunders: "No, thank ye, doctor. I've three gude reasons for refusing your hospitality. First, I'm the chairman of the local temperance society; second, I'm just gaein' tae a kirk meeting, and third, I've just had one."

ON THE MISSING LIST

J ONES arrived home unexpectedly one morning and found his wife's Irish washerwoman the only occupant of the house.
"Do you know anything about my wife's whereabouts?" he asked the queen of the tub.

"Faith, an' Oih don't, Misther Jones," she replied. "There's nary a soign of them in the wash this week."—*Exchange..*



T HE shades of night had fallen fast,
Breakfast time had come at last;
A plate of food before him placed,
He wondered at the funny taste.

Excelsior!—*Selected*



ALL FOR NOTHING

"I'm off that bird Jones for life."
"How so?"
"Why, the other day he asked me to come into his cellar to see
his new furnace."
"Yes?"
"He had a new furnace!"—*Cleveland Six Messenger.*



NOT VERY MUCH

"Does your fiancee know much about automobiles?"
"Heavens, no; she asked me if I cooled my car by stripping the
gears."—*Harvard Lampoon.*



A small man may make a big job shrink, but it takes a big
man to make a small job grow.—*The Shield.*



"DRIVE ON, JAMES!"

T HE taxi suddenly came to a halt in the middle of the street.
"What's the matter?" called the man from the back seat.
"I thought the young lady said 'stop,'" answered the chauffeur.
"Well, she wasn't talking to you"—*More Pep.*

Thank You!

Newfoundland appreciates prompt service and says so.

St. John's, Nfld., April 26th, 1923

"Enclosed find our certified cheque to cover April Invoice..... In forwarding you this amount we have also to express our appreciation for the prompt manner in which this order was handled by your firm; but for this prompt action on your part our plant would have been hung up during the present political campaign, possibly with disastrous results to our particular political persuasion. You can therefore realize how much we are indebted to your Company for their promptness, and we thank you accordingly."

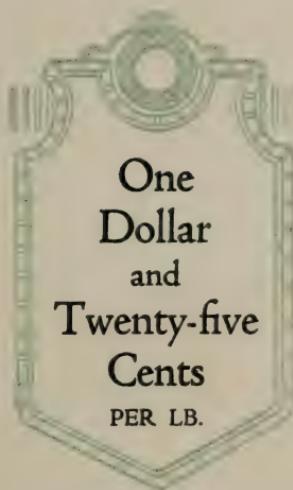


ONE of our customers, the other week, gave us the information that he had preserved all the previous issues of *Canadaink*, and referred to them from time to time, when he had any Ink problems to solve. In fact he said, "It is more use to me than an encyclopedia."



EVERY PRINTER SHOULD
KNOW ABOUT

Platen Press Halftone Black



Made Specially for All Kinds
of Halftone work on
Platen Presses

Canada Printing Ink Co.
LIMITED
15 DUNCAN ST., TORONTO

Dixie Black

A BOOK INK WITH
REAL SERVICE AT

FORTY
CENTS

PER POUND
IN 5 LB. CANS



MAIL YOUR ORDERS

Canada Printing Ink Co.
TORONTO Limited

Canadaink

A HOUSE ORGAN IN THE
INTERESTS OF

“better printing”



FALL NUMBER
SEPTEMBER, 1923



ISSUED OCCASIONALLY BY

Canada Printing Ink Co.
Toronto, Ont. Limited

CANADA INK

Being issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, for passing along items of interest to the pressroom

SEPTEMBER, 1923

NUMBER FIFTEEN

BILL says: "A good make-ready needs no excuse."

◆◆◆

LARGE or small, your orders will always get our immediate attention.

◆◆◆

GOLD Seal Black—an extra fine Black for catalogue work on coated paper. Non-offsetting and dries with a satin finish.

◆◆◆

PROMPT attention to our mail orders is just as important with us as the maintenance of our standard of quality.

◆◆◆

MANY a printer could help increase his sales without much extra expense by the use of small reading enclosures sent out with invoices or statements. For these it is not necessary to buy special stock as there are always lots of odd sized cuttings that could be utilized. A few lines of reading matter set in tasty composition, printed in one or more colors, going in constantly by mail, will surely bring results. A stamp always gets past where a salesman may be turned down.

BILL says: "A Company is known by the men it keeps."



ENGLISH PASTE DRYER—is clear in color and will not affect the most delicate tints.



WHEN winter comes, with its cold changeable weather, it usually brings pressroom troubles by causing cold and sticky Ink. Have our Reducing Black on hand to meet these conditions. It is especially good for Inks that have become chilled. It stops plucking and reduces Black Ink without affecting the color.



IOFTEN wonder why so many printers seem to delight in emphasizing cheap prices in their direct advertising, instead of featuring 'quality, service and results.' Surely this is a mistake; because if you persistently advertise cheap printing, that is the kind your advertising will attract. Wise buyers of today realize they cannot get something for nothing; and are more directly interested in obtaining results in proportion to amount invested. They are more than likely to pass up the cheap priced printer in favor of him who emphasizes quality and service. I believe there are dozens of firms that would be more attracted by a proposition that would help them increase their sales than they would in the saving of a few dollars in the price of their printing. Price, of course, will always be a consideration, but it should be made subservient to the more important features of service and quality.

THE Ink maker usually gets all the blame when Inks do not dry properly. This is manifestly unfair as the source of the trouble is just as likely to be caused by the paper stock. Linseed Oil Inks dry by oxydization, and the action is affected either positively or negatively by the fillers and pigments used in making the paper. The Ink maker has to make his goods to meet the average conditions. "Green" or "unseasoned stock" will also affect an Ink's drying qualities. It is essential that the Ink maker should have a sample of the stock and all the information possible, that he can intelligently meet your requirements.



THE upheaval in the craft during recent years caused by the abnormally high labor increases and the high prices of paper and other commodities was really a benefit to a great many printers. They realized, perhaps for the first time, how little margin they were doing business on. To some this realization meant immediate action, and they at once installed cost-finding systems and adopted standard selling prices that were in keeping with the rapidly advancing cost of doing business. No longer were guess work prices allowed to prevail. These printers to-day are reaping benefits because they insisted on having a fair price for their product. They realized the fallacy of attempting to do business on a guess work basis. No printer to-day can hope to succeed unless he has the confidence of his customers, and there is no surer way of gaining confidence than by building a reputation for fair prices to everybody based upon actual knowledge of the working conditions under which you do business. The printer who does not know the cost price of his work does not know its selling price.

Oils and Varnishes

AFTER the pigments the next important ingredients used in Ink making are the oils. For News Ink and Rotary Inks on fast presses mineral and rosin oils are largely used, as their value lies in their ability to dry rapidly by absorption. For the higher grades of Ink linseed oil or varnish is used, and a passing reference to some features of its manufacture will, we hope, be of interest to our readers. The oil is obtained from flax seed, which is ground or crushed by rollers into a fine meal. The ground seed is then tempered with steam until it has the needed amount of moisture. It is then formed into cakes and subjected to tremendous pressure, which presses out all the oil that is possible. Flax seed will vary in quality and physical characteristics according to the locality in which it is grown. For our purpose we prefer Western Canada flax as it contains a greater percentage of iodine content which aids the drying factor. As the fresh oil contains a large quantity of sediment or "foots" which it is necessary to remove, it is stored in large tanks to allow it to settle. This is a slow method and to hasten the operation different chemical processes are in use. Experience has proven that the naturally-settled oil is preferable for Printing Ink as no chemical action is liable to occur when the varnish and pigments are combined. Linseed oil in its raw state will sink into paper leaving a greasy stain. To avoid this penetration it is necessary to alter its character by boiling and burning. The process consists of heating the oil in special kettles, up to the point where it either takes fire spontaneously or can be easily lighted. After burning for the required time, which varies according to the body needed, the kettle is covered over and the contents allowed to cool off. About ten grades of varnish are made by this

process, varying from 0000 (which is very thin) up to No. 8, which has a viscosity greater than molasses. The thin oils are used in Inks for fast presses, while the heavier ones are largely used for job and half-tone Inks.

Their requirements are for rotary, type, flat bed, and litho and offset presses, and they vary in their uses according to the nature of the Ink pigment, the speed and capacity of the press and the different varieties of paper stock.



Black and White

BLACK has ordinarily been called "no color," and taken to denote the absence of color, says Scientific American. Likewise, white, being constituted of all colors, may also be considered as no color. A white body is assumed to reflect all the light that strikes it. There is no absorption and hence there is no color. A black body absorbs all the light that impinges upon it and reflects none, therefore there is absence of all color. Theoretically, this is true, but there is no white that will reflect 100 per cent. of the light, and no black that will absorb 100 per cent. of the light. We often hear of a whitest white, until a whiter one comes along and displaces it from its position of eminence. The same fact holds good for black. But, inasmuch as some white must be taken as a standard of comparison, a choice must be made of the whitest white. Pure barium sulphate is accordingly taken as the 100 per cent. perfect white, the white which reflects all the light that strikes it. From a practical standpoint it is equally incorrect to state that black denotes absence of all color. For one black is blacker than the next, and the blackest black, which is assumed to have no color at all, may be found to possess some slight trace of color when compared with another new black.

The Passing of the Tramp Printer

THEY had an "Old Home Week," this summer out in my home town, and it was mighty pleasant to be back again amid the familiar scenes, meeting some of the old boys and girls, and renewing ancient friendships. The passing years have brought their changes, noticeably so in the printing office where as an "entered apprentice" I stood on a type box setting up the "quack medicine ads." I expected to see the old-fashioned drum cylinder but in its place stands a modern high speed press, and a battery of linotypes have replaced the old-fashioned wooden frames with their cases of bourgeois and nonpareil. As memory wandered back the years fell away and the old days came to me so clear and real that I wouldn't have been surprised if Alex Corbett, or some other of the old time tramp printers came along looking for a job. We never see a tramp printer now-a-days. He has passed on with the dampened newspaper, wooden quoins and the home-made molasses rollers. But back in the eighties he was a well known character and a visit from a tramp printer was a looked-for event in a country office. He was an interesting personage, full of tales of the road and of the various offices in which he had worked, that we found of absorbing interest. He usually arrived in the early spring about the same time as the first robin, and from then until winter hardly a week would pass by without a visit from one or more of the brotherhood. He generally wintered in the city "subbing" on the daily newspapers, and in the spring, when the snow disappeared, would tramp into the country making a round of the various offices. I don't think they deserved the name of "tramp" as very few of them would do any tramping when there was a chance to ride on the brake beams or in an empty freight car. His morals

and habits were always open to criticism. He seldom remained long in one place, a few days, a week perhaps, and he would draw his pay and proceed to get "lit up." A night in the hoosgow, and the next morning, sober but unrepentant, would make a touch on the boys for a half dollar or so, and then "beat it" out of town.

Those were the days of hand composition and the itinerant printer was always sure of a few days' work on the newspaper. He was particularly welcome when we were working on the voters' list or the county minutes.

I wonder how many of the present generation can recall the names of some of the old timers like: Bill Hicks, Alex Corbett, Orange Armstrong, Geordie Pye, Geo. Sampson, Alf Sturge or Sandy McDonald, etc. These are but a few of the many names that were familiar at that time.

The coming of the type-setting machines meant the passing of the tramp printer. "Straight matter" was usually about all he was capable of setting, and as the machines were improved to handle the advts. and tabular work, he was gradually crowded out, until he has now disappeared. He was a type of character that enriched the practical side of newspaper life forty years ago. To-day we know him not. Sic gloria transit.

The passing of the tramp printer was but one of the many visible signs that marked the changing character of the industry. We had entered on an era where labor saving machinery was to be the dominant factor and speed the objective. The type-setting machines brought greater production and larger and faster presses were invented and made to keep pace with the increased output. The Ink maker followed closely with improvements in his goods. The discovery of carbon black and coal tar dyes, with their multitude of shades and

colors, and improved methods of manufacture have resulted in the present day high standard of quality and saving in production. In contrast with present prices, I recall the almost reverence with which we looked on a porcelain jar that contained a $\frac{1}{4}$ lb. of French Carmine at \$40.00 per lb. Quite a difference with the fine colors of to-day at \$2.00 per lb. We look back with more or less disdain on the part played by these old-time printers, but with all their faults, they carried certain ideals and demonstrated that it was always possible to make a living in a printing office.



MARK Twain says in "Puddin' head Wilson" something like this: "Put all your eggs in one basket, and watch the basket." I don't know whether I have this quotation exactly right or not, but it will be enough to illustrate my meaning. There are lots of firms who buy Inks from everybody in the business. I don't know whether it is because they want to be taken for good fellows or they like to have to pay as many accounts as possible. I believe it is economy to confine your purchases to a few firms. When you buy from nearly every firm that comes along, your business is too scattered to be worth as much as when it is confined to one or two reputable firms. When you are giving the bulk of your Ink purchases to any one firm there seems to be a desire on their part to show their appreciation by giving you a little more attention, and a little better service. Select a firm to supply your wants that has an established reputation for supplying good goods at a fair price. Supply them with samples of stock when necessary. Give them all the information you can to help them deal intelligently with your wants. You will get better service and in the long run you will find that it is the best policy.

Mysel­f!

I have to live with myself, and so
I want to be fit for myself to know.
I want to be able, as days go by,
Always to look myself straight in the eye.
I don't want to stand, with the setting sun,
And hate myself for the things I've done.

I don't want to keep on a closet shelf
A lot of secrets about myself,
And fool myself, as I come and go,
Into thinking that nobody else will know
The kind of a man I really am;
I don't want to dress up myself in sham.

I want to go out with my head erect—
I want to deserve all men's respect;
But here in the struggle for fame and pelf
I want to be able to like myself.
I don't want to look at myself and know
That I'm bluster and bluff and empty show.

I never can hide myself from me;
I see what others may never see;
I know what others may never know;
I can never fool myself, and so,
Whatever happens I want to be
Self-respecting and conscience-free.

—*Selected*

The Rhyme of the Printer's Dream

'T WAS Saturday night and one of peace, when the tired printer, from work released, came to his couch of fragrant hay—away from the cares that infest the day. He was all worn out with the struggle grim, that a printing office had given to him; weary with scheming and planning so the hands could get their weekly dough. As gentle sleep o'er his eyelids stole, he dreamed a dream of a numbered roll of all the trades that worked for a share of the things that make life seem so fair. From every clime they came in bands, with the things they made still in their hands; and they stood in rows with anxious thought—some were prosperous, while others had naught. Above them towered a judge so stern, that each man knew when it came his turn the truth he would speak, without disguise, for no mercy lay in that judge's eyes. Then his voice rang out in that judgment hall, as over their heads was heard his call. "Give me the name of the tradesman here whose life was just and his record clear; whose voice was ever lifted in song though the path was dark and the day was long; who ever toiled for the common good at a lower price than I know he should; who faithfully toiled on day by day, though just rewards seemed far away, and when the bills for work were made, would wait for a year till his own were paid." A murmur ran through the waiting throng, but no one thought to answer wrong; for they recognized that the judge's quest was never made for sport or jest. So each one answered in his turn—for they rightly knew for a lie they'd burn—and of all the names from that gathered host the printers' name was mentioned most. He smiling awoke from his peaceful dream saying "Things will be better than they seem." But all he got was a d—— bad cold that kept him home for a week all told. When you talk rewards, you'll hear him say, "Huh! They are very uncertain anyway."

How to Mark a Printer's Proof

A FOREMAN printer made a remark a short while ago that very few apprentices of recent times have any knowledge of the proper signs with which proofs should be marked. He thought it would be a good idea if a set of the standard signs used by proof readers could be printed and passed on to the trade. So prompted by our friend's suggestion a set was procured, and we submit them to our readers for the benefit of those who are not familiar with the proof-room's peculiar hieroglyphics.

X	Change bad letter.	C	Move over.
L	Push down space.	D	Em quad space.
9	Turn over.	/-	One-em dash.
3	Take out (del).	/--	Two-em dash
A	Left out; insert.	P	Paragraph.
-	Insert space.	No P	No paragraph.
V	Even spacing.	w.f.	Wrong font.
•	Less space.	Let it stand.
C	Close up entirely.	st.	Let it stand.
O	Period.	tr.	Transpose.
Y	Comma.	Caps	Capital letters.
G	Colon.	s. c.	Small caps.
;	Semicolon.	I. c.	Lower case or small letters.
V	Apostrophe.	Ital.	Italica.
Q	Quotation.	Rom.	Roman.
/	Hyphen.		
≡	Straighten lines.		



DIIXIE Black is one of our Book Inks that we particularly recommend for book-work results. It gives greater production because it will work all day without drying on the press.



ABOUT two or three months ago I called on a printer in one of the smaller Ontario towns and was shown a job of Half-tone work on coated paper that had been printed with a low priced Book Ink. The printer seemed to think his customer was unreasonable because he kicked about the quality of the work, and at first refused to accept it. When I looked at the job the first criticism I made was about the Ink, and the printer's alibi was "That Ink was Ink—if it suited one job why not another." He claimed to have always had good results with this Ink. It was cheap, and he couldn't see the necessity of paying \$1.50 a pound for Half-tone Black. This is what I term false economy. Using a cheap Ink to save a few cents is not going to establish a reputation for quality work. What every printer should be primarily interested in is results, and as a rule poor materials do not help him attain them. The smallest item of expense in printing is usually the Ink, and yet it is really first in importance.



UNLESS a pressman knows positively beforehand just how an Ink will act on certain papers it is a good plan to test out the drying qualities of the Ink before beginning a run. Let him "pat out" with his finger a small quantity of Ink on the stock selected and which he is not familiar with. Next morning he will know if the Ink will dry or not. A little extra trouble will often save time and money when the job goes to press.

A COMMON difficulty pressmen encounter in working Gold Ink is having it pile up on the disc or plate. I refer to Gold Ink which is mixed as required. I was in a Western Ontario town when a pressman gave me this pointer as to how he overcame his difficulty. He mixed his Gold Bronze and Mixing Varnish in the usual way. Then added 10% of Transparent Process Yellow and a very small quantity of Paste Dryer. He claimed to be able to print throughout the day without a bit of piling-up trouble. The addition of the Yellow Ink helped the working qualities by giving a little extra flow to the mixture, while the quantity used did not noticeably dim the Gold effect.

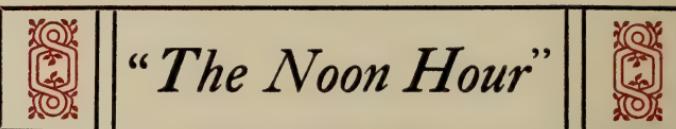


OUR Dominion Black is a beautiful clean working Half-tone Ink with a Reflex Blue undertone. It dries with a lovely soft sheen that makes it an ideal Ink for catalogues and brochures.



How We Can Help You

POSSIBLY you have a job of printing that requires a color treatment of some kind. Perhaps it is an insert for which process colors are needed; or may be you have to match the artist's sketch on some peculiar or out-of-the-ordinary cover stock; or your particular customer may fancy a shade that is not found in the specimen book. Whatever it is we can be of help to you. Send us samples of the stock you intend using, and wherever possible some idea of the colors needed. Our experts will make up the proper colors required. They are skilled in solving your Ink problems and in suggesting new and proper color combinations. This is a part of our Canada Ink Service, that we want you to share in.



When 'Omer smote 'is bloomin' lyre, e'd 'eard men sing by land and sea:
An' what 'e thought 'e might require, 'e went an' took—the same as me—*Kipling*.

TECHNICAL LANGUAGE

"How do you feel?" asked the physician who had been called to attend the seamstress. "Oh, sew, sew, but I seam worse to-day and have stitches in my side." The doctor hemmed and told her she would mend soon.



SELECT YOUR COLOR

A little girl timidly asked the drug clerk for a package of pink dye.

"What do you want it for?" responded the clerk. "Woollen or cotton goods."

"Neither," said the child. "It's for ma's stomach. The doctor said she'd have to diet, and she wants it a pretty color."



SOME PROVIDER

"Is your husband much of a provider, Milandy?"

"He jes' ain't nothin' else, ma'am. He gwine to git some new furniture providin' he git de money; he gwine to git de money providin' he go to work; he go to work providin' de job suits him. I never see such a providin' man in all mah days."



HOW THE DISASTER OCCURRED

A gentleman in Cincinnati employs two negroes to work on his rather extensive gardens, which he personally oversees.

One morning Sam did not appear.

"Where is Sam, George?" he asked.

"In de hospital, sah."

"In the hospital? Why, how in the world did that happen?"

"Well, Sam, he been a-telling me ev'y mo'nin' foh ten yeahs he gwine lick his wife 'cause o' her naggin'."

"Well?"

"Well, yestiddy she done ovehheah him."

INVENTORY

Banker—"How much liquid assets have you?"

Customer (cautiously)—"About a case and a half."—*Manufacturers Bulletin.*



GAME TO THE LAST

AN editor was dying, but when the doctor bent over, placed his ear on his breast, and said: "Poor man! Circulation almost gone!" the dying editor shouted: "You're a liar! We have the largest circulation in the country!"—*Automobilist.*



EVIDENCE PRESENTED

"Moses had indigestion, like you have, mother," announced small Elinor at the Sunday dinner-table.

"Why, what makes you think so?" questioned her astonished mother.

"Because our Sunday-school teacher said, 'God gave Moses two tablets'."—*Everybody's.*



A STORY OF AN OPERATION

THREE are several distinctly good stories in the recently published "Reminiscences" of George H. Ham. Here is one of them. He underwent a serious operation, and on losing consciousness his last thought was, "This is eternity." "When I recovered from the effects of the opiate, I found myself in a darkened room, and wondered where I was and what it was all about. The kindly-featured nurse quickly discovered that my consciousness had returned, and came to my bedside, and then I remembered everything. 'But why this dark room? It was early morning, when they operated on me, but now it can't be night.' 'No, it isn't,' she seriously responded, 'but we were afraid of the shock you might get.' 'Why, what shock?' 'Well, there was a big fire just across the street, and we were afraid if you awoke, and saw the flames, you might think that the operation hadn't been successful.' "



GOING UP

PAT Murphy was on the spot when the explosion occurred and not a trace of him was found. In breaking the news to his wife the foreman said quietly:

"Mrs. Murphy, ma'am, I'm sorry, but poor Pat is gone."

"Gone," she said, "For good?"

"Well, ma'am," said the foreman, "In that direction."

Advertising

Yes!

This is our advertising.

Now don't stop reading, and say
"It is just advertising!"—

And let it go at that;

Pause and think what

Advertising means to you.

Advertising

"PRINTING"!!

"PROSPERITY"!!!

This is what you toil and scheme for.

Are you not the medium through which

The great advertising messages are sent out?

N.S.E.W.

And is it not your task to see that it is sent out

In a manner reflecting your skill?

Well!

This is where we can be of some

Service to you.

We will help you maintain your production standard

By giving you

The Right Inks to print with—

OUR INKS—

CANADA INKS

Inks that print sharp and clean

With a depth of rich color

That gives your work the quality look,

So that your customer will say

"My Printer is a splendid craftsman

He gives me good work."

This is our task

To help you all we can

So that the reward of high achievement

Comes to both of us.

NEWS INK

for
Flat Bed
Duplex or
Rotary
Presses

*SMOOTH AND
CLEAN WORKING*

*Prompt Shipment
in any Quantity*

MAIL YOUR ORDERS

Canada Printing Ink Company
Limited
15 Duncan Street, Toronto

We Manufacture Inks of All Colors

THE influence
of good ink is
emphasized by
the bettered rela-
tions between the
printer and his
customer.

Our Inks
Are Good
INKS

MAIL YOUR ORDERS

Canada Printing Ink Co.
Limited
TORONTO CANADA



Canadaink

(handwritten style)

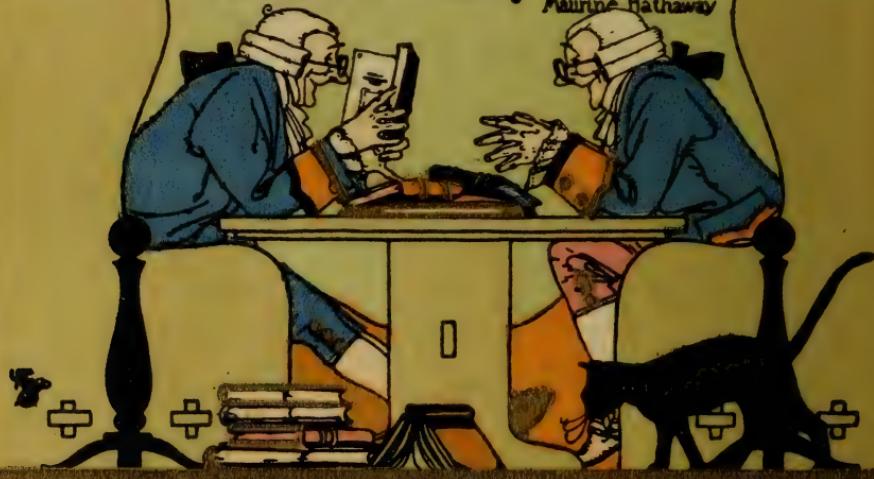
WINTER NUMBER

1923-4

Oh kindly books! Like true
and trusted friends: What
blessed cheer your presence
with us lends. Whene'er
we spend a pleasant hour
with you We find renewed
delight, and treasure's new.

Dear Friendly Books.

Maurine Hathaway



CANADAINK

*Being Issued occasionally by the CANADA
PRINTING INK Co., LIMITED, TORONTO, for
passing along Items of Interest to the pressroom*

DECEMBER, 1923

NUMBER SIXTEEN

The Season's Greetings to All

BILL says : "You will get only as you give."



THE youngest pressroom apprentice wants to know
— "Who Burnt Sienna?"



THE frontispiece in this number of *Canadaink* was produced in our own place. The Black or key form is a line engraving and the tint blocks were made by a simple cutting out process. We printed some extra copies, and if any of our readers desire one for framing we would suggest, that instead of mutilating their number of *Canadaink*, they write us for an extra copy.

	<p>I heard the bells on Christmas Day Their old familiar carols play, And wild and sweet The words repeat Of peace on earth, good-will to men!</p> <p>Longfellow</p>	
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The New Sales Tax

CANADA will start the year 1924 with a new Sales Tax, a tax of six per cent levied on manufacturers of finished products, and on imports.

The new tax was intended to be an improvement on the system in use during the past year. In theory it appealed to many, because superficially it appeared absolutely simple to operate. No doubt some of its advocates hoped thereby to pass the burden of collecting and paying to other shoulders. At any rate, with very commendable zeal, they persuaded the Finance Department that the new system would provide a solution for many real difficulties both in collecting and in point of revenue. A new act was placed on the statute books and comes into effect on January 1st.

Now—the Department of Customs and Excise is faced with the task of putting the new act into effect, and as if by magic, the simplicity and ease of operation have disappeared, and already there is a long list of interpretations and rulings, covering definitions, exceptions, and rebates. Manufacturers, brokers and officials are striving to find the equitable working understanding.

Manufacturers—with their organization the Canadian Manufacturers' Association—were not in favor of the change and said so; but then they are not enthusiastic about a Sales Tax, or any other form of direct taxation, believing that the country should rely chiefly for revenue on the customs tariff. They now resent the shifting of almost the entire burden of collecting the sales tax on to the shoulders of a few manufacturers—those who sell a finished product, viewing it largely as another application of the same principle used in the obnoxious luxury taxes, which were repealed after six months' trial.

Our national debts must be met, and taxes in some form must be paid. The new sales tax is, for the time, the law of the land, and good citizens will play the game ; others may attempt to make sales tax dodging as profitable as bootlegging has been reported to be.

Every licensed manufacturer when purchasing or importing goods for further manufacture or resale shall quote his license number, and certify on the order or entry that such goods are for resale.

We shall price all our goods "Without sales tax." Most of our business will be with printers who have a manufacturer's license, and who will collect the government tax, with some exceptions. In the absence of a license number or certificate from our customers, we will have to invoice goods at an advance of six per cent to cover government tax.

Any change in taxes or tariffs usually retards business for a time. The present change will likely be no exception. Canadian printers and publishers are in a unique position to materially assist in encouraging business to adjust itself rapidly to the new order.



PRINTING INK has never been employed for a more pleasant purpose or with higher motives than at this season of the year, when it stands forth as the great common carrier, whose works are ennobled and blessed by the myriads of Christmas and New Year messages it conveys. There is hardly a household in this land of ours that will not be touched by the influence of this lowly servitor. May we, then, use it also to express to our many friends and readers—who also know its worth—a wish that the coming year will be to all of us a truly prosperous and happy one ?

The Value of Color

HERE are very few finer stretches of woodland scenery in this Canada of ours than the Wentworth Valley in Nova Scotia. It is a delightful view at any time, but it is at its loveliest and best in the early autumn, when King Frost, with magic touch has stained the leaves with shades of richest ruby and gold, and the whole landscape is ablaze with color. Coming through the valley on my last trip to our Maritime Provinces, I was more than ever impressed with the wonderful brilliant coloring of the foliage. The flaming fire-red of the maples, the deep crimson of the oaks and sumachs, and the orange and yellow of the poplars and birches, stretching away to the summit of the distant hills, all seen under the mellowing tawny light of a perfect October day, made a scene of unforgettable beauty.

Here was food for thought. Nature seldom makes a wrong move. So when she prepares her big advertising campaign, announcing the approach of winter, she takes reds and scarlets, yellow and browns, weaves them into gorgeous tapestried patterns of varying hues, and posts them over all the hills and valleys to emphasize the importance of her message. It is the color announcement supreme.

Color is the magic ingredient that attracts our attention, and by vision is transmitted the majority of the messages and impressions which are factors in the further development of the mind.

Ruskin says : "We shall discover at last that the eye is a nobler organ than the ear, and that through the eye, we must in reality obtain, or put into form, nearly all the useful information we are to have about the world." The touch of color on the printed sheet will often prove to be the necessary medium that changes what otherwise would likely be an ordinary announce-

ment into a strong compelling message of real advertising value.

Big advertisers of nationally known goods are using color more than ever in magazine and poster advertising. They claim its slight cost over Black and White is more than justified by the increased sales.

If sales can be increased by giving more pep to advertising, through the use of proper color schemes, then the printers will also benefit from the increased demand for their product.



THE first attempt at printing and distributing news happenings, and therefore, the beginning of our modern newspaper, was a sheet published at Strasberg, in 1609, by Johann Carolus. In the first number appeared a letter from Venice, announcing Galileo's discovery of the telescope. "The government has added 100 crowns to the pensions of Master Galileo Galliel of Florence, professor at Padua, because he has invented an instrument which enables one to see distant places as if they were quite near."



I WAS talking to a printer not so long ago, who had built up a very good business in stationery-printing. He was continually changing his own stationery. Used to run off enough letterheads and invoices to last him about a month or so, and then change the design on a new lot. His contention was that as he was making a direct appeal for commercial work, his own printing should always be sent out as samples. Pretty good argument too, as it was bringing results.

Early History of Printing Ink

THE history of Printing Ink runs concurrently with that of the printing art, for its use began as a proper medium for the then newly-discovered process of printing from movable types. Guttenberg, the inventor of printing, was a merchant of standing in his native city of Strassbourg. It was likely that he was acquainted with artists of the Dutch School, and was therefore more or less familiar with the properties of linseed oil varnish. The early printers for many years made their own Inks. When a supply of Ink or varnish for Ink was needed, it was customary for the master printer to declare a holiday, and with his apprentices go out into an open place, set up the kettles and boil linseed oil. Quarter staff combats, wrestling, running races and other sports were held ; the day's sport ending with a feast of bread toasted in the hot oil. When the varnish was cooled off, sufficient pigment, either smoke-black or lamp-black, was added and the mixture mulled into the desired consistency in an earthen pitkin or mortar with a pestle.

The earliest printed account of the making of Printing Ink is given by the Venetian Canneparius in his books on Inks, published in 1660. His formula consisted of "Varnish of linseed oil, and juniper gum, thoroughly incorporated with smoke black and boiled over a slow fire to the required consistency." This method was not generally practised as we find that the Dutch and English printers allowed their varnish to cool before adding the pigment. There was also considerable difference between the Dutch and English oils. The Dutch used only linseed oil with a small amount of rosin added, while the English method was to add considerable rosin and mineral oils to an insufficiently boiled linseed oil.

The practice of making Inks was soon discontinued by the early printers for their results were not always satisfactory. They found that the manufacture was objectionable and uncertain. So it is not surprising to find that by the 17th century the making of Printing Ink was recognized and practised as a distinct trade.

In a very old book by Joseph Moxon, called, "Mechanick Exercises," (Vol. 1-1683) we find the following reference to Ink making, and it is worth quoting on account of its quaint wording. "The providing of a good Inck, or rather a good varnish for Inck, is none of the least incumbent cares upon our master printer, though custom has almost made it so here in England, for the process of making Inck being as both laborious to the body, as noysom and ungrateful to the sence, and by several odd accidents dangerous of firing the place it is made in, our English master printers do generally discharge themselves of that trouble ; and instead of having good Inck, content themselves that they pay an Inck maker for good Inck, which may yet be better or worse according to the conscience of the Inck maker."

The early printers were evidently as fond of "passing the buck," as are some of the present day ones, for we find that Moxon makes reference to the habit over 200 years ago as follows : "That he will rather hazard the content the colour shall give, than take the pains to amend it ; satisfying himself that he can lay the blame upon the Inck-maker."

The development of the business through the 17th and 18th centuries seems to have been along the lines of consistency, cohesion, and purity of materials. The 19th century saw the development of the aniline dye industry, while in the 20th century advances have been largely along the lines of mechanical devices for the manufacture of large quantities at a minimum of cost.

A Christmas Message



THE CHRISTMAS SEASON with its feasting and merriment is with us once again. We see its influence reflected from the many happy faces as they pass us by. There seems to be a subtle magic in the air that is expressed by a heartier handclasp and a warmer welcome.

What a joyous gladsome ring there is to that good old-fashioned wish of "Merry Christmas," that we get from our friends. "The Same to You and Many of Them," we cheerfully answer back, with a sparkle in the eye.

For Christmas is the one season that takes us away from the bickerings and cares of business, and fills our hearts with human love and understanding and sympathy; and poor indeed is he whose heart or purse does not respond to its magic call. Truly, at this season, "The Bethlehem Message," is a living inspiration.

We feel we cannot better express our feelings and wishes to our many friends in more fitting words than those of poor crippled Tiny Tim in Dickens' delightful fantasy, "A Christmas Carol."

"God Bless Us Every One"

Ready-made Axioms for the New Year

Business neglected is often lost.

Above all, that I be not a coward.

The bull dog wins because he hangs on.

A merry heart doeth good like a medicine.

High interest generally means low security.

Let yourself and not your words speak for you.

There is nothing in the world worth doing wrong for.

A man's true wealth is the good he does in the world.

When speed sacrifices safety 'twere better to go slow.

To be of use in the world is the only way to be happy.

Impossibilities are merely the half-hearted efforts of quitters.

Happiness is neither a vested right nor a self-sustaining state.

A customer offended is harder to be won than a strong city.

The biggest room in the world is the room for improvement.

Being everlastingly on the job beats carrying a rabbit's foot for luck.

If you see good in everybody nearly everybody will see good in you.

No one is useless in the world who lightens the burden of it for anyone else.

The man who says he never makes a mistake probably doesn't know one when he sees it.

They that forsake the law praise the wicked. But such as keep the law contend with them.

Collections and Business

ROGER W. BABSON has the following pertinent comment to make on collections, which is worthy of more than passing attention.

"It is not so much the amount of blood in our bodies that counts ; it's the rate of circulation. It is not the amount of money in business which is most important ; it's the speed of turn-over. There is always about so much money in the country. In good times and bad the actual amount of currency fluctuates relatively little. The great difference between brisk and dull business conditions is the rate at which money changes hands. One dollar used twice develops the same amount of business as two dollars used once. If we want a healthy, strong business situation then we must do what we can to keep money circulating !

"Apparently, however, business men do not realize this fact. Whenever a period of uncertainty appears, every one, whether he can pay or not, tends to hold on to his money and let his bills go. This wave of slow paying is caused by the feeling of uncertainty regarding the outlook, but its effect on business is to make a certainty of very much worse conditions than otherwise would occur ! The life blood of business is clogged. To have collections slowed 25% is exactly the same as sending a fourth of our money and credit out of the country. Unpaid bills, however, must be paid sometime. To delay frightens lenders, injures credit and takes the heart out of those who would put their money and energy into making business conditions better."



BILL says : "If you expect your customer's attention, you must give him some of your own."

The Bethlehem Message

A

ND there were in the same country shepherds abiding in the field, keeping watch over their flocks by night. ¶ And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. ¶ And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. ¶ For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. ¶ And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger. ¶ And suddenly there was with the angel a multitude of the heavenly host, praising God and saying, ¶ Glory to God in the highest, and on earth peace, good will toward men.



The Day's Work

WE are running a job on patent coated card. We have Warnock blocks and the very best nickel-type cuts to work with, yet we find that with only twenty-five thousand impressions our nickeltypes are showing signs of wear. What is there in the Blue Ink that would cause this?"

Nothing, brother, absolutely nothing. We suggest that you look elsewhere for the trouble. We recently had occasion to investigate such a report from another quarter and found a variation in the speed of the bed and cylinder on the press. To get a heavy impression extra sheets had been placed on the cylinder. Trouble would have been prevented had half the sheets been placed under the form and half on the cylinder instead of all on the cylinder. This may not apply to your case but your Blue is not responsible.



THERE are certain qualifications which a printer expects when he buys a Half-tone Black. When he has expended time, thought and money on composition and expensive paper and engravings, he wants to feel certain and sure that the Ink he will use for Printing will produce a defined and immediately apparent standard of excellence. The Ink should be of a rich dense color with a satin lustre. It should be clean working, and as near as possible should be non-offsetting and possess perfect drying qualities. All these features we had in mind when we made our new ink "Sterling Black,"

a Half-tone Black of super excellence that should give splendid service. We trust that the Ink will prove that it has the same qualities as the name we have given it. The Encyclopaedia Britannica defines the word "Sterling" as "*With the general meaning of recognized worth or authority: genuine, of approved excellence.*" We send it forward with our approval of its "Sterling" qualities, and we feel sure that our Canadian patrons will welcome its advent into their pressrooms. We are making the price a low one consistent with its high standards—only One Dollar and Twenty-five Cents per pound. We want you to write us for trial order.



WHAT you want in Inks is W O R T H
—in the pressroom
—on the sheet
—in the pocket.



EVER improving our possibilities for Ink service we are offering Esparto Black, a specially made Ink for printing on esparto finished papers. Esparto papers have been largely used in England and on the continent as a substitute for coated book papers, and take their name from the esparto grass used in their manufacture. This grass comes from Spain, Portugal and parts of Northern Africa, and is used in place of ground wood pulp. On account of some of the different ingredients used in the making, we suggest the use of our Esparto Black, as it will cover well without showing crawl or spots. It gives a beautiful solid satin finish that makes a piece of printing on esparto paper look particularly attractive.



"The Noon Hour"



HA! 'TIS DIR-R-R-T-Y WORK

ONCE there was a merderer with yeller eyes. And his wife said to him: 'If you merder me you will be hanged.' And he was hanged on Tuesday next."—*Literary Times (Chicago)*.



DIDN'T KNOW HIS LUCK

APOLITICAL candidate was incensed at certain remarks which had been made about him in the leading paper of the town. He burst into the editorial room and exclaimed, "You are telling lies about me in your paper and you know it!" "You have no cause for complaint," said the editor, coolly. "What would you do if we told the truth?"



BUILDERS

Isn't it strange that Princes and Kings
And clowns that caper in sawdust rings,
And common folks like you and me,
Are Builders for Eternity?
To each is given a bag of tools,
A shapeless mass and a book of rules;
And each must make, ere life is flown,
A stumbling block or a stepping stone.—*Selected.*



VERY PARTICULAR

THREE are still conscientious folk about who carry conviction into the slightest detail.

A London bookseller had a letter from one of them recently, ordering a copy of Tennyson's poems, with the postscript : "Please do not send me one bound in calf, as I am a vegetarian."

A LONG SERMON

COLORED MAID (*returning from Xmas service*) : "Dat man sho' did preach long ; he must a-preach from Generous to Regulations."
—*Boston Transcript.*



I am twenty-five cents,
I am not on speaking terms with the butcher,
I am too small to buy a quart of ice cream,
I am not large enough to purchase a box of candy,
I cannot be exchanged for a gallon of gasoline,
I am too small to buy a ticket to a movie,
I am hardly fit for a tip. But—believe me,
When I go to church on Sunday I am considered
SOME MONEY



NOT A LIFE SENTENCE

A PARTY of visitors was being shown through the penitentiary by the warden. As they approached a gang of trusties at work in the yard, one of the party recognized an old acquaintance, a negro from his home town.

"Why, Jim, I didn't know you were here," said he. "What are you doing in the penitentiary?"

"Well, Suh," said Jim, "I had some words wid a nigger down on de C. and O. docks ; and in de ruckus, I leaned a crowbar up aginst him. An', don't you know dat nigger took an' laid down an' died ?"

"That's too bad," said his friend. "I suppose you were charged with murder. Did they put you in for a life sentence?"

"No, Suh," said Jim, "not no life sentence ; jus' fum now on."



DOING ITS DUTY

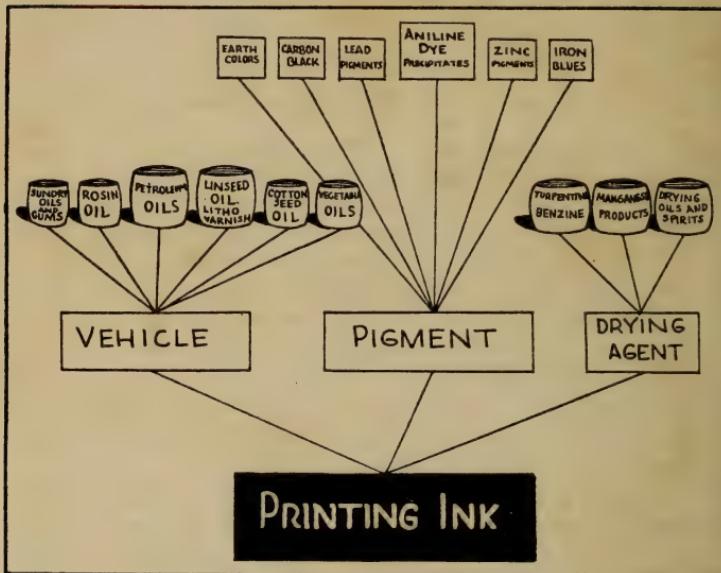
THE Cathedral had been gayly decorated for the Christmas services and two Irishmen were visiting it. One was from the country, and had been taken there by his friend who wished him to be duly impressed by its grandeur. As they came out, the resident of the city said :

"Well, Mike, and phwat do you think of it ? Isn't it grand ?"

"Pat," said the one from the country, "It bates the devil !"

"That," said his friend, "was the intinition."

The Story of Printing Ink



THE above diagram illustrates the main ingredients of Printing Ink--the vehicle, the pigment and the drying agent. It is a diagram made for "The Story of Printing Ink," a set of about sixty lantern slides which we have just completed, illustrating what we believe is a most instructive and interesting trade story. The story is suitable for gatherings of almost any kind, but should prove of particular interest to printing house groups. We will be glad to loan the slides without charge, or to supply a lantern and a speaker to explain the pictures to any organization where suitable arrangements can be made. It would take a page of this issue to enumerate the list of associations, business houses, and individuals, who have assisted in the preparation of this story in its present form. Our readers can best appreciate this assistance when they have seen the slides.

WE INTRODUCE
OUR NEW CREATION

Sterling Half Tone Black

A HALF TONE INK OF SUPER EXCELLENCE



To Sell at Only

ONE DOLLAR AND
TWENTY-FIVE
CENTS

Per Pound

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TO USE

Canada Inks

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